

POP CULTURE • SCI-FI • FANTASY • HORROR



# FAMOUS MONSTERS<sup>®</sup>

OF FILMLAND

## FORREST J. ACKERMAN

### CENTENNIAL TRIBUTE

JOHN LANDIS, RICK BAKER,  
JOE DANTE, BASE OF GOS,  
& MANY MORE!

#### TV CAST/ CREATOR INTERVIEWS:

STRANGER THINGS  
WHAT'S NEXT?  
ASH VS EVIL DEAD  
STAN AGAINST EVIL  
VAN HELSING  
LUKE CAGE

FAST GHOSTS • US \$3.99/CAN \$7.99



#### RETROSPECT EXCLUSIVES:

BELA LUGOSI, JR. & MARTIN LANDAU ON DRACULA  
LEE MAJORS ON THE SIX MILLION DOLLAR MAN  
RICHARD BENJAMIN REVISITS WESTWORLD

FREE  
2018



**BRINGING CLASSIC HORROR  
BACK FROM THE DEAD**

**MARK OF THE VAMPIRE (1935)**  
NOW AVAILABLE ON HOLLYWOOD'S  
LEGENDS OF HORROR COLLECTION

**BACK-IN-PRINT DVD SET ALSO INCLUDES:**  
**DOCTOR X (1932)**  
**THE RETURN OF DOCTOR X (1949)**  
**THE MASK OF FU MANCHU (1932)**  
**MAD LOVE (1935)**  
**THE DEVIL DOLL (1934)**

**WB.COM/WARNERARCHIVE**

**THOUSANDS OF FILMS & TV SERIES DIRECT FROM THE STUDIO'S VAULT**

©2015 Turner Entertainment Co. and Warner Bros. Entertainment Inc. All Rights Reserved

# American Gothic Press™

## NEW GRAPHIC NOVELS!



**LOST IN SPACE**  
Volume 1  
The Curious Galactics  
Collects Issues 1-3



**KILLBOX**  
Volume 1  
Los Angeles  
Collects Issues 1-4



**MONSTER WORLD**  
Volume 1  
Director's Cut  
Collects Issues 1-4



**BROKEN MOON**  
Volume 1  
Welcome to the New Age  
Collects Issues 1-4

**SHOP CAPTAINCO.COM NOW**  
**OR BUY DIGITAL COPIES ON**  
**COMIXOLOGY.COM**



**Diamond  
Retail Cover**



**Newstand  
Cover**



**Captain Co  
Exclusive**

## OPENING WOUNDS

**A**fter seven memorable magazine entries under my stewardship as its executive editor, *Famous Monsters of Filmland* magazine — in its current format — is ending. Moving forward, FM will continue on as an art-driven publication (see our Josh Kirby spread on page 72). As a company and a brand, Famous Monsters continues to thrive in other fields, from comics, art publication, and live events, to merchandising and other forms of mass media.

Ever since I was a kid in the '70s, I have always loved this magazine and have always admired what FM founding father Forrest J Ackerman accomplished. But as editor of FM, I never wanted to be Foery, he's irreplaceable, unique, a one-of-a-kind soul. It's fitting that as my last issue with FM I get to help pay loving tribute to him on what would have been his 100th birthday Happy Birthday, Foery!

In each and every issue as FM's editor, I strived to deliver fun, insightful, nostalgic, and compelling content that would make Foery proud and that would appeal to classic FM fans, while making a concerted effort to recruit new ones. I tried to strike a balance. I hope I'm leaving you wanting the best from Famous Monsters. I hope you are interested and excited to see what comes next.

It's been an absolute privilege to carry the torch for this stretch of FM. I have been proud to call myself editor of one of the greatest magazines ever published. And as I take on new endeavors that are hopefully as rewarding as FM has been to my inner Monster Kid, I truly wish Famous Monsters many years of continued success.

**David Weiner**  
Executive Editor  
@TikiAmbassador

# FAMOUS MONSTERS OF FILMLAND

**FORREST J ACKERMAN**  
Honorary Editor-in-Chief

<b>PHILIP KIM (KONG)</b> Publisher	<b>JENN PHAM</b> Art Director
<b>DOMINIC LEE</b> Publisher	<b>SEN WALKER STOREY</b> Animator
<b>DAVID WEINER</b> Executive Editor	<b>JORGE MARRERO</b> Assistant Design
<b>HOLLY INTERLANDI</b> Editor	<b>ERIC KEYSER</b> Scriptwriter
<b>HASKER JONES</b> Editorial Coordinator	<b>CATHERINE WOODWARD</b> Business Manager
<b>BRAD SPERLEY</b> Dir. of Information Technology	<b>CHASE HEMLEY</b> Social Media Coordinator

**KONG-TRIBUTORS:** Steve Barnes, Abbie Barnes, Gerry Gato, Melissa Gordon (Graphic Design), Brian Helzer, Nautila Mayfield, Joe Moss, Laurie Siskel

**ACKNOWLEDGMENTS:** Kevin Burns, Joe Moss, Basil Gagos, Linda Taub, John Linder, Rick Baker, Jon Dante, Arnold Lubow, Dale Luggel, Jr., Lynne Luggel Sparks, Martin Landau, Richard Benjamin, Lee Wilsons, Matt Duffer, Ross Duffer, Wilsons Ryder, Mike Bobby Brown, Finn Wolfhard, Gaben Mountraco, Caleb McLaughlin, Bruce Campbell, Ray Santiago, Doree Delancourt, Lucy Lawless, Rob Tapert, Doree Gould, John C. McGinley, Janet Varney, Jamie Busby, Neil LaBute, Kelly Derran, Jonathan Searle, Mike Collier, Chao Haden Coker, Steve Barnes, Jason Lenz, Brian Helzer, Todd Franklin, Warren Godfrey, Dan Goodsell, David Nelson, Stephen Taylor, Casey Wong, Tom Chen, Vido Tsikalo, Dave Amacher, Lauren Kretschmer, Zach Dab.

**PHOTO COURTESIES:** DRACULA BOOK/The Folio Society, Illustration by Abigail Rowe, DRACULA FILM/Universal Studios, BELLA LUGGOS PHOTOS/The Luggo Family, ED WOOD/Touchstone Pictures, WESTWORLD/AMG Pictures, SIX MILLION DOLLAR MAN/ABC, DR. FELL AND THE PLAYGROUND OF DOOM/Orion Books for Young Readers/Penguin Random House LLC, Illustration by Will Terry, Monster Snapshots/Steve Barnes, SATURDAY MORNING TV/DBS, NBC, CBS, SATURDAY MORNING ACTION ADVENTURE TV art/Dusty Abel, MONSTER VOMITING/Todd Franklin, Dan Goodsell, Warren Godfrey & Bruce Myers, STAN AGOSTIN FILM/Kim Simms, IFC, DANA GOULD PHOTO/Dana Gould, VAN HELDING/AFV, ASH VS. EVIL, DEAD/STARZ, LUKE CAGE & STRANGER THINGS/Netflix, FORRY COLLECTION/Joe Moss, FORRY COLLECTION KING KONG Parody/Dan Peabody

**DRACULA** cover art by Terry Wolfinger  
**FORRY AND MONSTERS** cover art by Paul Vike  
**SIX MILLION DOLLAR MAN** cover art by Ken Kelly

Special Thanks to Kevin Burns and Joe Moss  
Legal Counsel: Valeria Ann Nemeth

Please direct inquiries regarding advertising to:  
advertising@famousmonsters.com

**FAMOUS MONSTERS OF FILMLAND**  
NUMBER 256, NOV/DEC 2015  
ISSN: 0014-7443

**PRINTED IN THE USA** Published by Famous Monsters of Filmland, Inc. Famous Monsters of Filmland is a trademark and distinctive styling design is a registered trademark of Philip Kim. All original content herein, unless otherwise noted, is the exclusive property of Famous Monsters of Filmland, Inc. ©2015. All rights reserved. All images not otherwise identified or in the public domain are and remain protected pursuant to the copyright owners or elements of the respective studio, production companies, filmmakers, photographers, or other rights holders, if applicable. The inclusion herein of such images is strictly for promotional, informational, educational, and/or commentary purposes and use of the same is in no way intended to imply further endorsement, sponsorship, or other commercial rights by FM other than for such use. Any unauthorized duplication, sale, distribution, or otherwise is strictly prohibited and actionable pursuant to the United States Copyright Act. Please protect intellectual property. Printed in the USA.



# TABLE OF KONGTENTS

NOVEMBER/DECEMBER 2016

4288

- 12 THE SATURDAY MIDDNIGHT TV MITHAL** Fred Stoller and Brian Heller revisit the time when Saturday mornings ruled every kids' week, plus, his top TV show picks by decade
- 15 MONSTER VITAMINS** Remember those chewable kiddie vitamins we loved in the '70s?
- 16 MONSTER SNAPSHOTS** Actor Gavin Rossdale shares his favorite vintage songs of Halloween costumes, plus fun personal photos of his own Dick Smith Monster MakeUp creations.
- 18 RASH COGGS INTERVIEW** The legendary RM cover artist details his work process from RM's heyday.
- 40 STRANGEN THINGS** The Quifer Brothers, Winona Ryder, and the rest of the cast of the Netflix sleeper hit sit in RM on what's to come for the second season!
- 42 ASH VS EVIL DEAD** Lee Majors joins Bruce Campbell for the STARZ show's second season, and the cast details for RM what surprise to expect.
- 44 LONE RACE** Star Mike Colton and exec producer Chad Hodes Coker explain how Marvel's new Netflix series connects the dots between JESSICA JONES and THE DEFENDERS
- 46 VAN HELSING** Showrunner Neil LaBute and the cast of Syfy's new vamp series explain why they're parting the town red while reworking the genre.
- 48 STAN AGAINST EVIL** John C. McGinley, Janet Varney, and costar/writer/creator Gene Gould preview their grim-tastic new horror comedy on IFC

FORRY CENTENNIAL TRIBUTE

- 22 FERRY'S FIVE FAVORITE FRIGHT FILMS** Ferry shares his loves in this vintage FM piece
- 25 STAB WOUNDS** J.J. Abrams, Rick Baker, James Cameron, Joe Dante, Mark Hamill, Peter Jackson, Stephen King, John Landis, Steven Spielberg, and more tip their hat to Uncle Ferry
- 25 ACH TO THE FUTURE** Ferry friend/cantaker Joe Mac recalls his first visit to the Acklamission.
- 33 JOURNEY INTO FRIGHT** Ferry protégé Casey Wong on immortalizing Ferry's image
- 34 FERRY'S HINTNDAY HASH** Come celebrate Ferry's birthday with FM as Alan Cuml & Sue Wo will be there for our Halloween weekend conversation in Silicon Valley.

## \*\*\*\*\* RETROSPECT

- 52 DRACULA** On his 85th anniversary of the Universal classic, Bela Lugosi, Jr. talks about life with his legendary father, and Martin Landau explains how he captured the essence of the icon.
- 58 WESTWORLD** With the HBO update finally here, Richard Benjamin reveals his original 1973 movie template that was way ahead of its time.
- 62 THE SIX MILLION DOLLAR MAN** Lee Majors looks back at the '70s series that made him a star — and inspired a generation of robot believers.

## REGULAR DEPARTMENTS

- 4 FANG MAIL** Letters of appreciation from some of our distinguished readers
- 5 FAMOUS MONSTER NID: DANA GOULD** From his stock of FM issues to his poorly painted Aurora models, Gould grew up a genuine Monster Kid
- 6 FM PICKS** Tie the Season of the Witch for good Books, Games, Toys, Podcasts, Vinyl, and Videogames
- 20 FERRY'S ACNI-IVES** You said for it, and we delivered! See more monster faves from Forrest J. Ackerman's classic horror anthrax
- 68 TALES FROM THE ACKERMANSON PREVIEW** Get your first look at a Fanny-come-tale about the creation of *Vampirella* from RHM's new comic anthology!



EVAAS



**WANTED! More Readers Like**



**OLD MONSTER KID**

As an old Monster Kid who got to work on the original Famous Monsters, it's nice to see another embattled Monster Kid as editor of the new Famous Monsters. Happily retired, currently residing in Natick, MA. If you ever need a local rep, I'm available. Oh, BTW, you can find me in FMs #50-61.

**WANTED! More Readers Like**



#### NEW RECRUIT

I've been a monster movie fan ever since middle school when I first saw NIGHT OF THE LIVING DEAD on television during Halloween, and from that point on I instantly fell in love with old-school horror, especially the Romero zombie flicks and all the DRACULA films I could get my hands on. With that being said, I unfortunately never even knew about your wonderful magazine until one day I somehow came across your greatly informative podcast, and immediately after listening to one of them I went right ahead and subscribed to the magazine. The first issue I got was issue #286, and what an issue it was, featuring some of my favorite things like ALIENS and STAR TREK. Long story short, I've finally found a magazine that suits my weird and wonderful interest in film. Thank you, FM. I can't wait to read the next issue!

**Jordan Erickson**  
Sioux Falls, SD

#### STRANGER THINGS

Ever since I was a kid and a horror movie lover, Famous Monsters has been the friend that knew about everything I loved and introduced me to a wider world than I ever thought possible. We all have Uncle Forry to thank for his incredible passion in the form of a magazine, and as a longtime FM fan, it's been very nice to see how well the modern FM has kept up with the times yet pays great and loving attention to the movies and shows I always loved growing up with the Retrospect section (Forry always introduced new movies alongside the classics). Congrats to FM editor David Weiner for getting the tone right. Keep up the great work! PS: Here's a Halloween pic of me and my Monster Kid!

**Glen Dale**  
Stockbridge, MA



#### TIKI TALES

I've been a reader of Famous Monsters since discovering issue #96 back in late 1972. I have enjoyed the latest issues and #286 was another fun one. My cat Tiki found the ULTRAMAN article to be especially informative.

**Mark Gillespie**  
Bremerton, WA





# FAMOUS MONSTER KID: DANA GOULD

## Monster Kid

(mān-star-kid) adj., n.

1. A monster fan stemming from the horror-flick boom of the late '50s and '60s
2. A collector of monster toys, kits, goodies, and memorabilia
3. A longtime fan of *Famous Monsters of Filmland* magazine

"The magazine provided you access to a community of like-minded people, and then in the Ackermansion, all of that stuff that you were passionate about was real."

**Y**ou may know Dana Gould from his reign as a writer, voice artist, and co-executive producer on *THE SIMPSONS*, his hilarious stand-up comedy specials on HBO and Showtime, the encyclopaedic, informative *THE DANA GOULD HOUR* podcast, and now *STAN AGAINST EVIL*, the perfect storm of horror and comedy on IFC, for which he serves as creator/writer/producer.

"I was absolutely one of those kids who grew up with a stack of *Famous Monsters* and poorly painted Aurora model kits all over my bedroom," says Gould. "I was a Monster Kid. My last name is Gould and my home address when I was a kid was 9 Cemetery Street."

Gould's first-ever issue of FM was #110 with Boris Karloff as *THE GOLOU* on the cover. He says with a chuckle, "I just carried that around until it was literally in tatters. I grew up in a very typical, lower-middle-class New England household, and all my brothers and friends are big jocks. If you were into this stuff, you were considered a weird kid. I was really into it, and Furry's sort of editorial vibe to the magazine said, 'You can be weird. It's great. Go for it.'"

Like many hardcore FM fans, Gould made a pilgrimage to Uncle Furry's Ackermansion in the early '90s — after dating 210-MOONFAN, of course. Anyone who follows Gould knows he has an obsession with *PLANET OF THE*



*APES* (you should seek out his hilarious Dr. Zerkus impressions on YouTube). So when he spied one of the mutant monkeys from *BENEATH THE PLANET OF THE APES* in Furry's collection, he was overcome by the moment. "It was the first physical artifact from one of the films that I ever came into contact with, and touching it was like touching Babe Ruth's bat, or T.S. Eliot's desk," remembers Gould. "It was so insane to actually have all of these things, like the KING KONG dinosaurs — they're physical, and they're tangible, and they're right in front of you, and you can touch them. That's what was amazing about the Ackermansion. The magazine provided you access to a community of like-minded people, and then in the Ackermansion, all of that stuff that you were passionate about was real. You could pick it up and touch it. You hold

these things in your hand and it's surreal. It's a weird, very specific thing that I think only like-minded people could possibly understand."

As for meeting Furry himself, Gould muses, "He was great, he was exactly who you thought he would be, this endlessly punning old guy. He was in the *Dinosaurs* cage from *PLAN 9 FROM OUTER SPACE*, and he had the mug — but you'd see glimpses of [the real person and his domestic life], and you'd think, 'Oh, yeah, this is his job, and it's his life.'"

These days, the busy Gould still finds time to relax and enjoy the types of B-horror movies he lapped up as a kid. He also still gets flak for it. "I was sitting in the house watching TV — *FRANKENSTEIN MEETS THE WOLF MAN* was on *Svengoolie*. My ex-wife came over, and she just looked at me and said, 'You are the same exact person that I met in 1993.' And I was like, 'No, I'm the same exact person I was in 1973.'"

**More with Dana Gould and his new IFC horror-comedy *STAN AGAINST EVIL* starting on page 48**

# FM PICKS

## MOVIES

Revel in the Season of the Witch! Autumn has returned, and we've rounded up some of our favorite movies, games, books, comics, toys, and ear candy for you to consume along with your Halloween treats and hot apple cider. No tricks!

### UNCLE FERRY'S ACKERMANSIONS

Our beloved editor Forrest J Ackerman would have turned 100 in November of this year. Learn more about the man from this insightful, up-close and personal, 70-minute documentary devoted to him and all things Famous Monsters. Touring all three of his home museums of art, props, and memorabilia from classic films, you'll get a peek at what drove Farry and what made him the icon that he is.

[novemberfire.com](http://novemberfire.com)



### THE IRON GIANT: SIGNATURE ULTIMATE COLLECTOR'S EDITION



Brad Bird's directorial debut about the friendship between a boy and a metal-eating iron giant (voiced by Vin Diesel) in the midst of the Cold War won nine Annie Awards and is a cult classic. This stunning Blu-ray/DVD set offers such extras as a letter from Bird, five Mondo art cards, a 32-page hardcover art book, and an actual Iron Giant figure!

[wbshop.com](http://wbshop.com)

### PHANTASM and PHANTASM: RAVAGER

The Tall Man has never looked so good! With the help of J.J. Abrams, the 1979 cult classic PHANTASM, under the supervision of director Don Coscarelli, has been remastered in 4K and loaded with extras. But that's not all. The fifth and final fright flick, PHANTASM: RAVAGER, featuring Angus Scrimm's final performance, is also available for the first time with tons of bonuses—in addition to a collector's set of the entire series!

[wellgouso.com](http://wellgouso.com)





## JON CARPENTER'S THE THING COLLECTOR'S EDITION



John Carpenter's 1982 frozen fright flick set at a research station in Antarctica gets the deluxe treatment with two discs, new audio commentary from Carpenter and star Kurt Russell, a look at the shooting locations, and new video interviews with Carpenter, the supporting cast, and the visual effects artists. There are also outtakes, vintage featurettes, a feature-length doc on the making of the film, and so much more.

[shoutfactory.com](http://shoutfactory.com)

## TRILOGÍA DE GUILLERMO DEL TORO

The Criterion Collection salutes one of contemporary cinema's greats with a trilogy of films starting with his directorial debut, the immortality fantasy *CRONOS*, the spooky ghost story about a haunted orphanage, *THE DEVIL'S BACKBONE*, and the war fable that garnered him his first Oscar nomination, *PAN'S LABYRINTH*. Extras include featurettes, animated comics, making-of docs, an interview with del Toro, a video tour by del Toro of his personal collections, and countless more goodies.

[criterion.com](http://criterion.com)



## CARRIE 40TH ANNIVERSARY COLLECTOR'S EDITION

It's been 40 years (!!) since Carrie White offended the Worst Prom Ever and she's now being celebrated with her own collector's edition. The two-disc package includes a plethora of extras, including new interviews with the writer, the editor, and the film's actors such as Piper Laurie (who got an Oscar nod), Nancy Allen, and William Katt, plus featurettes on the film's locations and the ill-fated musical, and the 2001 documentary short, *ACTING CARRIE*.

[shoutfactory.com](http://shoutfactory.com)



# BOOKS

## DRACULA

The 150th anniversary of the classic 1931 film is marked by not just us (SEE PAGE 52) but by Folio Society, which is publishing this stunning edition of Bram Stoker's masterpiece. Bound in buckram with a color frontispiece, eight black-and-white plates, and an introduction by Booker Prize winner John Banville, the Gothic shocker about a Transylvanian blood-sucking count still has the power to inspire even the most jaded of horror fans.

[foliosociety.com](http://foliosociety.com)

## ELVIRA, MISTRESS OF THE DARK

Elvira has never been bigger than in this 240-page hardcover book celebrating her 35-year career. Hundreds of photos pay homage to her rise to pop-culture icon, from the beginning right on through to now, including some that have never been seen before. This photographic retrospective of the "Queen of Halloween" even has commentary by Elvira herself, Cassandra Peterson.

[tweeterhead.com](http://tweeterhead.com)

## LABYRINTH: THE ULTIMATE VISUAL HISTORY

In the 30 years since its release, Jim Henson's fairy tale about singing goblins, their seductive king, and becoming an adult has only grown in stature. And with the passing of artistic icon David Bowie earlier this year, looking back at one of his most memorable roles is imbued with not just nostalgia but a tinge of sadness. This book goes behind the scenes of LABYRINTH with set photography, sketches, and concept art by the artists, costume designers, and creature creators. Plus, there's exclusive interviews with Jennifer Connelly, Brian Henson, Brian Froud, and George Lucas.

[insighteditions.com](http://insighteditions.com)



## GOODNIGHT GOON: A PETRIFYING PARODY

Illustrator Michael Rex's gentle parody of the beloved children's book *GOODNIGHT MOON* has a Goon running amok in a cold gray town not allowing the monsters, the mummies, or the Martians to get to sleep. With vivid colorful art and amusing plays on words, *GOODNIGHT GOON* is for ghosts and goblins of all ages.

[penguin.com](http://penguin.com)



## DR. FELL AND THE PLAYGROUND OF DOOM

FM writer and humorist David Neilson's first novel has three children taking on a mysterious doctor who builds a playground to win over the kids in the neighborhood. Whimsical and creepy, the story will entertain readers of all ages with deft language, clever situations, and colorful characters.

[penguinrandomhouse.com](http://penguinrandomhouse.com)



## THE ART OF THE IRON GIANT

To coincide with the release of the new *IRON GIANT* Blu-ray Signature Edition, this beautiful coffee-table book gives fans an in-depth look at the cult classic that was Brad Bird's directorial debut. With never-before-seen images, concept art, and storyboards, *THE ART OF THE IRON GIANT* features interviews with Bird and the creative team, making for a perfect companion to the film.

[insighteditions.com](http://insighteditions.com)





# PODCAST

## POD STALLIONS

Focusing on the '70s and '80s genre pop-culture sweet spot, Pod Stallions cohosts Brian Heller and Jason Ienzi wax nostalgic, banter, and hurl faccid bombs about their favorite movies, TV shows, music, and toy trends [their unique specialty], from STAR WARS, STAR TREK, and KOUCHAK THE NIGHT STALKER to horror comedies, store-bought Halloween costumes, '70s detective and superhero shows, Rod Serling, Irwin Allen, Gerry Anderson, Sid & Marty Krofft, Monty Python, Starlog, and Godzilla. Their list is endless. Your appreciation will be, too. Fans of MoidStallions.com know what we're talking about.

[podstallion.blogspot.com](http://podstallion.blogspot.com)



# COMICS

## THE LOST BOYS

Fans of '80s vampires, listen up: cult classic THE LOST BOYS is getting the sequel treatment! It seems to have nothing to do with the straight-to-DVD release of THE TRIBE back in 2008, and best of all, it's being written by Tim Seeley (REVIVAL, HACK/SLASH) and published by Vertigo (PREACHER, AMERICAN VAMPIRE), which means it's bound to be both violent and original.

[vertigocomics.com](http://vertigocomics.com)



# VIDEO GAMES

## GEARS OF WAR 4

Set 25 years after its predecessor, GEARS OF WAR 4 introduces three new protagonists, JD (son of the original series' hero, Marcus Fenix), Kait, and Del. We follow the trio through an intense storyline that mainly takes place in the course of one helluva long day battling new, adept creatures. The familiar gameplay mechanics we know and love from previous games are back with an arsenal of new hard-hitting and aggressive weapons that provide gnarly execution animations. One fun weapon, the Buzzkill, fires ricocheting circular saw blades at your enemies — 'nuff said. Available on PC and Xbox One.

[gearsofwar.com](http://gearsofwar.com)



# VINYL

## THE WALKING DEAD ORIGINAL SOUNDTRACK - VOL. 2

This limited-edition, black-and-orange vinyl variant exclusive to Spacelab9 is just the thing to set the mood for a chilly night stoying in and eating flesh ... or avoiding being eaten yourself! With a full-color jacket and insert, curl up with moody songs by artists like alt band Portugal, The Man, singer-songwriter Sharon Van Etten, AMERICAN IDOL's Lee DeWyze, indie act A.C. Newman, and country rocker Ben Nichols, featured in the third and fourth seasons.

[spacelab9.com](http://spacelab9.com)



HALLOWEEN  
TOWN16" Pumpkin  
King Jack  
Coffin Doll14" Sally  
Coffin Doll  
Unlimited  
Edition12" Mayor  
Collection  
Doll10" Dr.  
Finkelstein  
Collection Doll16" Pajama  
Jack  
&  
Jack  
Skullington  
Unlimited  
Coffin DollsMinimates  
Fall Bag  
Series 3

One of our favorite holiday movies gets more deluxe treatment with Diamond Select's new NIGHTMARE BEFORE CHRISTMAS figures. Coming in their own coffins with a viewing window, you can find Pumpkin King Jack, Pajama Jack, and original limited-edition Jack dolls, each about 16" tall. There's even a brand-new 14" Sally doll who also comes in her own displayable coffin. New to shelves is a Dr. Finkelstein (with a real opening head and removable brains!) and the Mayor (with a rotating head to show off both his faces and an interchangeable hand that holds his megaphone). And for the stockings, there's a third Minimates edition of characters, each approximately 2" tall with 10-14 points of articulation.

diamondselecttoys.com

## THE WALKING DEAD COLLECTOR'S MODELS

To prepare yourself for the arrival of Negan, you'll need these WALKING DEAD collector's models to protect you. Eaglemoss is offering leading man Rick (with shotgun, pistol, and leather jacket) and fan fave Daryl (with a walker's spine!) from Season 5 and Merle as a walker (with his bayonet arm, of course!) from Season 3 to keep guard over your desk or armchair.

eaglemoss.com

Rick Grimes  
from Season 5Daryl Dixon  
from Season 5Merle Dixon as a Walker  
from Season 3

## FRANKENSTEIN ONE:12

## LIVING DEAD DOLLS

## HELLRAISER



Mesa Toys has plenty of tricks and treats up its sleeve this season. Take some hell with a 12" Pinhead figure and your own lament Configuration cubes. The iconic HELLRAISER villain's demonic device comes in plush hanging form and also actual puzzle cube form; Living Dead Dolls now come in vintage Halloween costumes: a ghoul, a dental butcher, a black cat witch, a clown ghost, and a devil. All are 10" tall and have five points of articulation. Sam from the modern classic TRICK 'R TREAT comes with the creepy bucket sack that holds his clown head, his killer katana, and five points of articulation, and to round out your October, the Frankenstein One:12 Collective figure, based on Boris Karloff's iconic quilted man, includes real fabric clothing, a super-articulated body, a skull sprayer booth, and extra like standard and angry portraits, posing and grasping hands, and functioning shackles.

mesatoys.com

# ★REMEMBER THE★ SATURDAY MORNING ★RITUAL?★

BY BRIAN HEILER

*THE SATURDAY MORNING CARTOON MAY HAVE GONE THE WAY OF THE DODO, BUT THE CHILDHOOD RITUAL LIVES ON AS PLAID STALLIONS' BRIAN HEILER REVISITS THE HEYDAY OF HIS TV YOUTH.*

"EXTREME COUPONING!" That was the answer plausibly given to me by my ten-year-old daughter when I asked what her favorite Saturday Morning show was. Her sincerity gave me pause, until I realized she didn't understand what "Saturday Morning show" meant. This revelation initially made me melancholy as I realized my children grew up without one of my most coveted and hopeful of childhood rituals.

The feeling passed as I then came to the conclusion that they grew up in a reality that I dreamed about as a kid: cartoons all the time, any time.

Children of today have endless options for such "Saturday Morning" entertainment, including dedicated channels, On Demand, Netflix, downloads, DVDs, and YouTube. My kids never wait for cartoons, and they were wired on everything from the 1967 SPIDER-MAN series, and the SUPER FRIENDS, to every single REN & STIMPY, thanks to my DVD collection.

Saturday Morning was our time growing up, all the big networks were catering to us, not our parents. All commercial breaks were a non-ending stream of sugary cereals and the latest toys (which was vital information). Every August, full-color ads would appear in comic books heralding the

new series coming to your screen in the fall. The anticipation for the new shows even helped offset the gloomy sting of the autumn return to school.

Growing up, my mother would have to sic

the dog on me to get to homework on time. But on Saturday? I magically became a farmer and rose before dawn. I'd content myself with Vincent Price and Billy Van in the Canadian kids' horror-comedy show THE HILARIOUS HOUSE OF FRIGHTENSTEIN until the networks woke up. You had to keep the volume down, so as not to wake your parents (mine were fond of sleeping in) because every week was event television. If you missed it, it might never air again. In those pre-VCR/DVR days, sometimes you'd think that you dreamt the whole thing.



CBS Saturday Library, 1979



Land of the Lost,  
1974-1977



**"WHILE I NEVER TURNED DOWN ANY CARTOON, MY VIEWING PRIORITIES WERE SUPERHEROES, SCI-FI, AND MONSTERS, NOT NECESSARILY IN THAT ORDER; LITTLE HAS CHANGED IN 40 YEARS."**

As a '70s kid I gravitated towards live-action fare such as Filmation's SHAZAM! and Sid and Marty Krofft's fantastic LAND OF THE LOST, whose Sleazebags killed me with both fascination and terror. I fellow of the SUPER FRIENDS through their many incarnations, including the highlight CHALLENGE OF THE SUPER FRIENDS year Sci-Fi series like ARK II, THUNDARR THE BARBARIAN, and RETURN TO THE PLANET OF THE APES

were children's shows that took place after the

of adult science-fiction cinema at the time. There was plenty of space travel to be found with the animated STAR TREK, SPACE ACADEMY, and the derring-do of JASON OF STAR COMMAND. Even JOSIE AND THE PUSSY-CATS somehow managed to get lost in space.

The one series that personally made me a Monster Kid for life was the live-action MONSTER SQUAD, which posed Funkoasters, Dracula, and the Wolf Man as crime fighters trying to atone for their wicked past. It shared some lineage with the 1966 BATMAN series (BAT-scribe Stanley Ralph Ross developed it), and I spent many a Saturday afternoon reconstructing the show with my Lincoln International monster figures.

Having siblings sometimes means compromises. In 1974, I had to sacrifice LAND OF THE LOST every other week so that my sister could enjoy the adventures of the fugitive German shepherd on RUN, JOE, RUN.

As the morning wore on, so did the danger of attracting too much attention to yourself, and the folks would decree that it was now time to go outside. If you could make it all the way to FAT ALBERT (with which I had about a 20% success rate) it was a small victory. If you managed to see the opening credits of SOUL TRAIN, there may have been something terribly wrong.

Unlike the good ol' days, the big networks no longer have a Sunday-morning block, but that doesn't mean it's dead. It was just too big to contain! Now, Saturday Morning is any time, and that is a victory for our inner children. ☺



NBC Saturday Lineup, 1982



Monster Squad, 1979-1977



The Real Ghostbusters, 1985-1991



Jason of Star Command, 1978-1981

Catch more of Brian Heller's nostalgic musings on [ploidstallions.com](http://ploidstallions.com) and interact on Twitter @ploidstallions

5

BRIAN HEILER'S

## FAVE SATURDAY MORNING SHOWS BY DECADE:

1960's



**THE HERCULOIDS:** Hanna-Barbera's bizarre family of barbarians/alien monsters fought off invaders every week, and it was always entertaining. Tokenwork combined with unique powers regularly saved the day — with the help of sleep and sleep.



**FRANKENSTEIN, JR. AND THE IMPOSSIBLES:** Sure, it's not exactly Boris Karloff, but the adventures of a boy and his robot are always a welcome sight. Mad scientists, monsters, and aliens were regularly conquered with the help of the Impossibles' trio.



**ULTRAMAN:** The story of a policeman from Nebula M78 who happens to fight giant monsters was imported from Japan and left an indelible mark on many an impressionable youth.



**THUNDERBIRDS:** An import from the U.K., Gerry Anderson's ingenious string-puppet show was shot in "super-macromotion" and featured dazzling special effects and production values.



**SPIDER-MAN:** This animated show adapted the comic-book adventures of Peter Parker, which was stunning considering the character was less than five years old. It is one of the most iconic animated superhero series of all time.

1970's



**LAND OF THE LOST:** Sid and Marty Krofft's series feature dinosaurs, monsters, and alien beings in with decent plots written by science-fiction veterans.



**STAR TREK: THE ANIMATED SERIES:** It's no longer considered canon, but Filmation's animated adventures of the Enterprise crew kept the torch burning bright for fans with its straightforward take on the classic series.



**BATTLE OF THE PLANETS:** This syndicated import from Japan (where it was known as *GATCHAMAN*) dazzled us with its great animation, characters, and concepts, such as the golden-banded villain Zoltar.



**GROOVIE GOOLIES:** Taking a cue from *Looney Tunes*, *Drac*, *Frankie*, and *Wendy* not only got into comedy adventures, but they also had a band! What's not to love?



**TARZAN, LORD OF THE JUNGLE:** Perhaps one of the most faithful adaptations of the Edgar Rice Burroughs character, the intelligent Lord Greystoke often encountered ancient civilizations, clever hybrid races, and even alien!

1980's



**THE REAL GHOSTBUSTERS:** This well-written and sometimes scary series plays a big hand in the popularity of GHOSTBUSTERS among '80s kids.



**DUNGEONS & DRAGONS:** The story of a group of teens stuck in the popular game, this smart and nicely animated show was a high point of the decade.



**THUNDER: THE BARBARIAN:** The torchbearer of comic-book god Steve Gerber, *THUNDER* was set in the post-apocalyptic world and combined fantasy and sci-fi to create a strong fiction.



**THE NEW ADVENTURES OF FLASH GORDON:** Rimmon's smack again with a faithful retelling of the classic. Also, Rimmon's character that turned many of us into loving *RUSH* fans.



**ORDIES:** Continuing the adventures of *K2-D2* and *C-3PO*, *ORDIES* was an interesting expansion of the *STAR WARS* universe as things were becoming uncertain in other media.



# MONSTER VITAMINS

FOR MONSTER KIDS



By David Weiner

**"Come a little closer, madam"** — I want you to save 25 cents on Monster Vitamins.\* In the early '70s, aging horror legend Vincent Price was the perfect pitchman for Monster Vitamins, chewable fortified vitamins for kiddies from Bristol-Myers, the makers of the beloved Pals Vitamins.

A healthy Monster Kid was a happy Monster Kid. The whimsical Monster Vitamins came in seven "monstrous shapes and colors": There was Babbly Bat, Screaming Mimi, The Blob, Gorgonzoia, Fedorable, Sneaky & Squeaky, And the Monstermobile (they had to have a ride!). There were two types, including a Monster Vitamins Plus iron option as well.

In addition to the Monster Vitamins print ads seen on this page, a fun commercial featuring Price aired in 1974, featuring animated versions of the various characters. Warren Godfrey, the Clio Award-winning art director on the commercial, recalls that particular shoot to be a highlight over his 50-year career. Godfrey told Todd Franklin's *Neato Coolville* blog, "I came up with the idea

of using Vincent Price as the spooky spokesperson at home in his Gothic castle, sitting in a huge Gothic chair by the fireplace. Vincent was a pleasure to work with. I do remember in the pre-production meeting with his agent that he requested a prune Danish for his breakfast at the shoot."

My father worked for Bristol-Myers in the '70s, and so Monster Vitamins



were very much part of my daily Monster Kid meal regimen. I loved the haunted house-style packaging, and I have fond memories of seeing colorful Babbly Bat and Blob stickers on my bedroom door, Gorgonzoia, Screaming Mimi, Fedorable, and the Monstermobile took residence in my older sister's room, permanently affixed to her vanity mirror, which she still has. One day, a giant package was delivered to our door, and inside was a fold-out, cardboard Monster Vitamins clubhouse that we could play in, putting all refrigerator-fab clubhousees to shame. Imagine the excitement, having our own haunted house within our home. It resided in our basement for a good amount of time — until I surely destroyed it.

Interestingly, the success of Monster Vitamins was almost destroyed — alongside Pals, Spider-Man, The Flintstones, Bugs Bunny, and similar vitamin character products — by a league of justifiably concerned parents in the early '70s. Subsequent to a number of children who overdosed on the products thinking they were candy, a campaign by the Boston-based ACT — Action for Children's Television — petitioned the Federal Trade Commission to have networks remove kiddie vitamin commercials from children's TV programming blocks. Bristol-Myers was among the select corporations that voluntarily withdrew their ads.

Luckily, we still have many fond memories and even a few relics left of Monster Vitamins, from intact bottles and packaging held by collectors to an ultra-rare promotional record — and a recently unearthed Vincent Price commercial that can now be watched on YouTube,

were very much part of my daily Monster Kid meal regimen. I loved the haunted house-style packaging, and I have fond memories of seeing colorful Babbly Bat and Blob stickers on my bedroom door, Gorgonzoia, Screaming Mimi, Fedorable, and the Monstermobile took residence in my older sister's room, permanently affixed to her vanity mirror, which she still has. One day, a giant package was delivered to our door, and inside was a fold-out, cardboard Monster Vitamins clubhouse that we could play in, putting all refrigerator-fab clubhousees to shame. Imagine the excitement, having our own haunted house within our home. It resided in our basement for a good amount of time — until I surely destroyed it.



Warren Godfrey poses with Vincent Price in the ad.

# DO-IT-YOURSELF MONSTER SNAPSHOTS

BY  
STEVE  
BANNOS

In 1970, as a wide-eyed and doughy ten year old, I bought my first issue of *Famous Monsters of Filmland*, and like the fateful bloody bite of a Lycanthrope, it transmuted me forever. And in that moment, a monster geek was born.

I soon ordered the Dick Smith DO-IT-YOURSELF MONSTER MAKEUP HANDBOOK, and it blew my mind. Now I was all-in. I assembled a slushy makeup kit, and spent countless hours transforming myself and other victims into monsters. I proudly kept snapshots of all of my makeup jobs in my wallet, always willing to unashamedly present them to anyone who would look at them. Eventually, I grew up.

Nowadays, I collect old snapshots, or what the art world has dubbed "Vernacular Photography." I find them at flea markets, antique stores, or anywhere else where other people's stuff might wind up. One of the categories of my gargantuan collection includes over 1,000 Halloween and monster-related snapshots that go back to the 1910s and origins of American Halloween.

At last, *Famous Monsters* and I meet again, and the Unholy Circle is complete. I have been given the honor of sharing some of my collection, and I have selected these ghastly images that are contemporary to *Famous Monsters* and a few from my monstrous childhood.

For me, FM was not just a childhood distraction, it was a way of life. Sure, I grew up, but I never grew out of *Famous Monsters of Filmland*. I guess, once a monster geek... @

Steve Bannos played everybody's enemy Mr. Koschenski in the TV series *FREAKS AND GEES*, and he's appeared in many Judd Apatow and Paul Fieg films; most recently in *GHOSTBUSTERS*. Bannos will next be seen in the film *WHY MAN?* with James Franco and Bryan Cranston, and in Season 2 of Apatow's Netflix hit *LOVE*.

Find more great photos at [monstersnapshots.com](http://monstersnapshots.com)

TOP: Bannos and his siblings sport Halloween masks. ABOVE and RIGHT: Bannos in full "do-it-yourself" makeup, courtesy of Dick Smith's handbook. LEFT: Bannos' tackle box of terror. OPPOSITE: Ghostly vintage costume snaps.







Legendary FM artist Basil Gogos painted some of the most iconic, colorful, and celebrated covers in the history of the magazine, including the monstrous mugs of Bela Lugosi, Boris Karloff, Lon Chaney, Peter Cushing, Christopher Lee, the Creature from the Black Lagoon, the Metaluna Mutant from THIS ISLAND EARTH, and even a Tusken Raider from STAR WARS. His awe-inspiring work was the first line of enticement to lure in Monster Kids to pick up the newest copy of Famous Monsters of Filmland, and he has inspired the art of many contemporary talents, including current FM cover artists Terry Wofflinger and Paul Wee. On the occasion of Forry's 100th birthday, FM caught up with Gogos to shed a little light on his successful collaborations with FM in the '60s and '70s.

**Famous Monsters:** Were you a fan of horror films growing up? What were some of your favorites that helped to inspire your work and imagination?  
**Basil Gogos:** No, I was not a fan growing up, not as a kid, but I became a fan. My favorites were Boris Karloff and Bela Lugosi, THE CREATURE FROM THE BLACK LAGOON, and THE THING.

**FM:** How did you come to paint for Famous Monsters magazine? Did you find them, or did they find you?  
**BG:** I came to paint for Famous Monsters because Jim Warren asked me to do my first cover for FM, therefore they found me. My rep contacted me about a job and it had to be done in a psychodelic way. Not knowing what he meant, I did what I thought it meant. It turned out to be an iconic cover.

**FM:** What was your interaction like with Forry Ackerman and Jim Warren when it came to assignments and ideas?  
**BG:** My interaction started with James Warren. He would ask

for the cover, telling me which character he wanted. He would just say the character and leave the rest up to me. I would paint the cover and then give it to him. Forrest Ackerman came next. He would discuss what I did with James Warren without me, then they would get back to me with the next cover. They left the creative side up to me.

**FM:** Were there times when you were asked to fine-tune your paintings?  
**BG:** I hardly ever was asked to do anything — change or touch up — to the finished cover paintings.

**FM:** You really captured the soul and horror of your subjects. What was your source material for these iconic paintings? Did you often get stills from Forry or the movie studies?  
**BG:** I usually used black-and-white photographs that were given to me at times from Warren and Ackerman, but frequently found shots on my own from the studios. Sometimes I used more than one still, sometimes just one, but always black-and-white stills so I could use my own color. Other times I worked from sketches.

**FM:** Did you ever get to meet some of the famous faces that you painted?  
**BG:** Unfortunately I didn't meet many of the people I painted. Some had died before I painted them. I always wanted to meet Karloff, but never did. I did get to know both people who played the Creature, Ron Chapman and Ingrid Pat became

friends, and they are dearly missed.

**FM:** Is there one FM cover that you wish you could rework or redo entirely, perhaps due to a rushed deadline?  
**BG:** I am happy with all my FM covers. I really never found time a constraint when I was doing them. I usually worked nights with coffee and peace and quiet.

**FM:** Among all the covers that you did for FM, which is your favorite and why?  
**BG:** My very favorite is #56 — Karloff's Frankenstein's Monster. I was commissioned to paint him and he was very ill at the time. His death occurred when the painting was being finished, and it meant a lot to me.

**FM:** How did your success with FM ultimately affect your career trajectory?  
**BG:** It gave me a chance to be free to express myself in my work. I worked on other magazine covers at times went on, as well as CDs and posters, but I always enjoyed doing FM covers.

**FM:** These days, what types of subjects give you the most fulfillment with your work?  
**BG:** I have found fulfillment in painting and drawing the human figure, as well as heroes and abstract colorful paintings. I always enjoy a challenge. ☺

Follow Basil on Twitter at @Basil\_Gogos



# FARRY'S ACK!-IVES

YOU AXED FOR IT, and we delivered! It's been shockingly fun to be able to plunder Farry's impressive movie still archives for this regular feature. If you still love all of these classic black-and-white films and B-movie marvels, share 'em with the like-minded Monster Kids in your life, and be sure to introduce them to a new generation of Creatures from the Black Lagoon!



"Well, what are YOU staring at? We can't ALL be handsome like my friends the Mummy and Frankenstein!" says Rondo Hatton.



I'm Black Hudson's brother-in-law, Sonny Grant. If you think I'm hideous, you should see my monster-in-law, she's gressatful from I HARRIED A MONSTER FROM OUTER SPACE.



The BRIDE who shied away from FRANKENSTEIN: Elsa Lanchester, transformed by the magic hands of the late JACK PIERCE. (Universal 1935.)



This usually clean-shaven youth is suffering from five o'clock shadow. Also, that is not exactly the latest butch he is wearing. "So, I just read a hair-raising story!" snarls the leading man of I WAS A TEENAGE WEREWOLF.



KARLOFF and LUGOSI as  
MONSTER and Ygor in  
CLASSIC PORTRAIT from  
SON OF FRANKENSTEIN,  
(Universal Pictures, 1939.)



# MY FIVE FAVORITE FRIGHT FILMS

**A**N INCREDIBLE THING happened to me on my way to issue #115 of Famous Monsters: I was asked what handful of horror films I liked best!

Can you imagine? In all these years of editing FM, in being interviewed by fan magazines and on TV, nobody till now has ever asked! Oh, frequently enough, "What's your favorite?" but never more than one choice.

Well, leading the pack by the length of a brontosaurus' neck:

## THE PHANTOM OF THE OPERA.

Why? First, of course, the consummate artistry of Lon Chaney. A grotesque characterization conceived & portrayed to the pinnacle of perfection by the master of the macabre. Even the way he wiggled his index finger inspired chills. But beyond that there was the surrounding eerie atmosphere and the fearful goings-on. No wonder it's thrilled generations.

## FRANKENSTEIN.

Perhaps, for some, familiarity has bred contempt; they know too much about Karloff and how kindly he was; but when I was 15 and I scarcely knew who Karloff was and there was not yet a surfeit of horror films and TV didn't even

exist, the magic of the manmade monster, the murder of Dr. Waldman, the menacing of Colin Clive's bride-to-be, the graveyard ghouliness, the demented Fritz, Clive's final fearful confrontation with his creation ... all these sent authentic chills up & down my spine.

## DRACULA.

The bats, the mist, the coffins, the cobwebs, the children of the night, the trio of women in white, the Gothic architecture of the Count's castle and, dominating all, in glorious black & white, the commanding figure of He Who Must Be Obeyed — Bela Lugosi!

## DEAD OF NIGHT.

The perfect multiple episode picture, each weird adventure building up the suspense until the chilling culmination of the animation of the soulless dummy destroying his terrified master ... and then, the loop-in-time ending that knocks you for a loop.

## KING KONG.

Even the magnificent musical score, eyes closed, raises the hackles on your neck. And the size of the brute is bound to make your heart pound. To say more would really be gilding the lily. I'm only sorry I wasn't asked for a 6th choice — **THE MUMMY.**





# FERRY

## 100 CENTENNIAL TRIBUTE

**F**amous Monsters' founding father Forrest J Ackerman would have turned 100 years old on November 24, 2016. We're celebrating this centennial milestone with a loving tribute to our late, great, fearless leader in our pages by many of the influential people in entertainment who themselves were incredibly influenced by Udo FERRY.

We're also doing it in style with a mega-celebration in Silicon Valley at our ALIEN CON event (see more on page 34), fittingly on Halloween weekend.

Ferry's impact on generations of Monster Kids cannot be denied. Read on to see how.

Want to know more about Ferry? Pick up our previous issue, #287, to discover "Who Is Ferry?" with many more insightful details about his life, loves, and impact.



Longtime *Ferry* fan, assistant, and caretaker Joe Mac revivifies his first *Ferry* into the Ackermeebee — and the wacky glimpse into his own future.

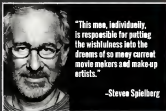
# ACK TO THE FUTURE

by JOE MAC

**F**orest J Ackerman dreamt of becoming the George Burns of our genre by making it to his 100th birthday. That landmark would have come up November 24, 2016. Sadly, *Ferry* came up short by eight years. Still, it's ironically poetic that a card-carrying atheist, since age 14, continues to make such an impact from beyond the grave on those who knew him and on fans who meet him simply through the stories we tell about him.

Though our beloved Uncle *Ferry* didn't believe in survival of personality after death, whether he likes it or not, he still gets to walk among us whenever we share his memory. Not just because we recall him fondly, but because generations of young fans he inspired for the better part of a century today continue to make contributions to and find success and fulfillment in the genre we love.

*Ferry*'s life and legacy are well documented, from his earliest days as a fan-pen fan, obsessively corresponding with other proto-nerds, to his mentoring of such young poets as special-effects innovator Ray Harryhausen and Sci-Fi visionary Ray



**"This man, individually, is responsible for putting the wishfulness into the dreams of so many current movie makers and make-up artists."**

**—Steven Spielberg**



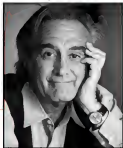
**“Every wall and shelf was occupied by something from a movie that was created before you were born, but was as familiar as the back of your own hand.”**

**—Joe Mac**



# FERRY'S REVENGE!

By Joe Dante



**S**o much has been written about Ferry Ackerman (aka The Ackerman) over the years that there's little left to add — but he does still remain a niche celebrity known best to baby boomer genre fans who learned from his groundbreaking, *Famous Monsters of Filmland* magazine that there were other early "Monster Kids" out there beyond the mundane world of their local schoolmates.

It's easy to underestimate this breakthrough — FH was a kind of coming-out party for juvenile monster tales who had no idea there were so many others like themselves across the country. Moreover, Ferry fostered a renewed interest in film history and classic movies (many of them long-forgotten sleazebags) among a newly enthusiastic audience of young people, many of whom were unfamiliar with horror classics from the period before they were born.

James Warren's initial creation of FH was largely inspired by the recent release to television of the golden-age Universal and Columbia chillers through Screen Gems, allowing the magazine to promote material that was now readily available to one after being out of circulation for decades. And "Uncle Ferry" soon became a razz-dazz avuncular panther version of Walt Disney, even to the point of borrowing the cowboy and waving readers' hands.

I and many of my childhood pals can trace our interest in movies themselves to the excitement of trying to find the new issue of FH at various newsstands and supermarket racks throughout the U.S., and teenie-bop magazines springing up and the late-'60s/early-'70s monster boom that was born.

And despite being considered junk at the time, these genre movies are now revered, and the *Barbarella* of Sci-Fi eventually took over the business. Today, the lively "monster movie" is a staple of Hollywood filmmaking. Consider it Ferry's Revenge!



**"FM was a reality check that I wasn't crazy, because other people loved this stuff too."**

**—James Cameron**

Of this is common knowledge to any lucky passenger who inhabited the Ferry sphere from 1916 to 2008, and to most readers of *Famous Monsters of Filmland*. So, when I was invited to contribute this essay, I had to decide how to use valuable space. Should I just distill my knowledge of Ferry's familiar history? Blowing a fairly unique insight to Ferry's "best pal" and hoping to honor fandom's tradition of squeezing every microbe of info out of a subject, I decided to share my personal Ferry story.

## MEETING THE WIZARD OF ACK

Like you, I'd grown up gorging at the monsters that moved me in the pages of FM. To me, Forrest J Ackerman was more than editor of the magazine. Ferry represented my first introduction to the very title of editor. He was a larger-than-life phantom family member who was as beloved as any, yet impossible to reach. Yet through the mag, I hung on Ferry's every word of encouragement, every pun, every clue to how the likes of Lon Chaney, Jack Pierce, and Dick Smith did what they did. I wanted to do it, too! Reading that my benevolent superherohorrorhero, FJA, lived in an actual brick-and-mortar mansion filled to the brim with the stuff my nightmares were made of only deepened my psychic connection to him. He was more than a concept. He had a permanent address and we were all invited to visit! One day I might actually get to meet the man!

**"Ferry's love of the genre is a child's wonder, untouched by the sophistication which eventually corrupts. Ferry was the best and he is the best. He stood up for a generation of kids who realized that if it was junk, it was magic junk."**

**—Stephen King**



Looking back, being out of touch of the doorknob to the Ackermanism fed my fantasies about what it would be like to make it there someday. I pictured myself, quaking, tail in hand, approaching the pygmy gremlin head levitating above the cosmic throne. But I imagined the Wizard of Ack would have a rapping boom as grand as a Maelstrom Mutant and steady bug eyes framed by those cool signature glasses. Ferry was notorious for being kind and generous, but what would he be like in

**“Forry taught me how our support of other people's efforts is good for the entire community.”**

**-Joe Moe**

person? Grandfatherly? Crazy? Jaded? I'd find out in the early 1980s when I moved to Hornswood, Karlsruhe.

One sunny California Saturday morning, I drove with my best pal, Sam, to 2895 Glenwood Avenue. A left turn off a major street took us up a hill shaded by a canopy of trees. A quick jaunt to the left and up a residential street, past some grand estates, The Ackermanns stood in the crook of a



**"I saw Forry's legendary collection and was able to thank him face-to-face, and that was a very big deal for me ... Famous Monsters was something that was very, very special to me, and the fact that it's been around for more than half a century is a testament to its importance in the pop-culture world."**

**-Mark Hamill**

**"I always appreciated the magazine's celebration of not just the famous monsters, but also some of the less well-known work of various actors, make-up artists, and SFX people."**

**-J.J. Abrams**



corner. You'd drive past it a half block, make a U-turn, and come back down the hill to park in front of the large adobe-style house. A three-story home with thick party-colored frosting on the exterior, and clay Spanish shingles on the roof, and a brick driveway cut from. Abstract stained-glass windows obscured a view inside.

By now we were joined by four or five more fans. I eyeballed them, certain they could not be as deserving of being there as me. Of course they were. We all congregated around



# REMEMBERING FERRY



**F**arrest J. Ackerman has now passed into mythology, but I remember him as a kindly, gossamer, amiable fellow who literally had a "twinkle" in his eyes.

He carried his almost childlike enthusiasm for all things fantastic, his love of both the printed word and the cinema, throughout his life and unique career.

I often wonder what Ferry would think about how his then "fringe" freedom has become mainstream corporate culture. That movie studios commonly spend hundreds of millions of dollars on the same "exploitation" subjects that used to play on the lower half of the bill. Now these fantasy, horror and science fiction movies and TV shows generate billions of dollars in merchandising when not too long ago they were considered the step-children of the entertainment industry. Right down there with comic books!

I met J.E. when I was 21 at the cast and crew screening of *SCHLOCK* in the MGM Studio parking lot. He introduced me to his companion for the evening... Ed Wood! Mr. Wood was astonished that I knew who he was. I guess he didn't know that I had been an avid reader of *Famous Monsters of Filmland* magazine. Of course I knew who Ed Wood was!

I never saw Mr. Wood again, but I am proud to say I was a friend of Ferry's for the rest of his life.

Ferry's heart was always in the right place, buried deep in a hidden room in the Ackermansion, somewhere in Horrorwood, Karloflomia.

—John Landis, 2018

"He connected with you through the pages of his magazine...you could feel his childlike sense of wonder."

—Peter Jackson



a black wrought-iron gate at the side of the property. Unlike an elevator button that every waiting passenger pushes, regardless of everyone also having pressed it before them, nobody dared push the intercom button until 11 a.m. sharp, the appointed hour. The hour did strike. The button was pushed. A voice, "Who dares disturb the sleep . . . of the vampire?" crackled electronically. We giggled. "This is no laughing matter!" There was the buzz of a museum-security gate, then we all stopped down the dozen back steps to the first-floor landing. A screen door swung open, and there he was. *Houseman* shut with orange-and-red birds of paradise plastered on a sky-blue background. The polyester pants pulled up too high, covering his belly and revealing his black socks peering out of beige canvas loafers fastened with bright green laces clinging to Valencian straps — the shape of carpets to come. "Come in and excuse your eyeballs!" We all faked calm as we walked, too fast, past Ferry and into the house.



"I think that the connection we all had was with Ferry. It was the connection you feel when a very strange uncle comes to visit a straight family home, you know? It really was liberating in a way that was almost like a *Bradbury* story, where the kid realizes he is weird, but he's not alone."

—Guillermo del Toro

## INSIDE THE ACKERMANSION

As far as the eye could see, shelves of books shattered by sliding panels filled from edge to edge with poems, lobby cards, postcards, and newspaper clippings. Pushing a panel aside revealed horror anthologies, Sci-Fi novels, serials, and magazines. Past a bank of black life cabinets full of stills was Ferry's legendary desk. Heaped with correspondence, old bills, checks, and photos. A workspace with all the hallmarks of a mad scientist's lab, but with some method to the madness. Here's where words, in the beguile of FM, flew from his fingertips. A computer carved a niche in all of it. Behind it were shelves of FM paperbacks, monster textbooks, and a basket of postage stamps. In front, a Lucite Sci-Fi telephone (on working order), a Deco sculpture of a woman, a can of



"There's no real way to estimate the kind of influence that Forrest Ackerman had on these of us who grew up in the '50s, '60s, and '70s with *Famous Monsters*. It was incredible. I remember Forry very fondly. He was a very, very sweet man. A very kind man. And he was so covey. Good God."

-John Carpenter

and animated by O'Brien, their cotton busting and petrified latex skin peeling from slithering amorphous; a WAR OF THE WORLDS Martian War Machine with familiar gaslit-neck proboscis; that Dick Smith-sculpted Donat Gray bear we'd seen so many times in the pages of FM. Every surface of every wall and shelf was occupied by something from a movie that was created before you were born, but was as familiar as the back of your own hand. Stand and stare. Sometimes touch. Too soon you'd be snapped out of your trance by Forry. "Who's in the mood for food?" A short drive away was the Swedish Table Smorgasbord, where you'd pretend to enjoy the food while fantasizing on Forry's every word. What was Luggi really like? How did it feel to work with Kerfuff? What did it mean to be Vincent Price's friend? On and on and on.

## PERMANENT WAVES

Naturally, I never left. Over the years with Forry I learned about the history of our genre and about our place within it. Forry taught me, by his example, how we contribute to the art that makes up the subjects we love and how our support

WD-40, and a sharp made of phone wire.

Winding through more bookshelves, you would discover an offshoot, the "Walt Daugherty Room." Step in and forget to breathe — the heart of the collection. Don Post hip-jerks of every horror icon, the KING KONG dressmakers bank by Delgado

# RICK BAKER REMEMBERS FORRY AND THE ACKERMANSION



Forry was Uncle Forry and I was Uncle Forry. I remember there was an issue that he did, it was early on, and there was an article about the luckiest boy in the world, and he was this boy who happened to live next to the Ackermansion. And I was so nervous at this kid — Forry was the editor of *Famous Monsters*, my favorite magazine, and this kid was lucky enough to live next door, and I just kept thinking "Oh, I wish that was me!"

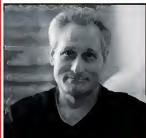
I didn't meet Forry until SCHLOCK, when I did John Landis' first film. I was 20. And John wisely put him in the movie, as a number of people did with Forry, knowing that they'd get publicity in the magazine about it. So John and I both went over and visited the Ackermansion, and I finally got to meet this guy I had read so much about, mainly in his own words. It was sheer (monster movie heaven). He showed us everything there, and then he took us to "Ginsyland," which was under the Ackermansion — we were basically crawling under his house. And he had a number of cool old film props and things just stored away there. I guess he was just out of space. I remember some OUTER LIMITS monsters and stuff.

It's funny, I took a young guy who worked with me on GREYSTONE in England, a guy named Steve Nemagrow, who ended up becoming a director. He directed the first BLADE movie and THE LEAGUE OF EXTRAORDINARY GENTLEMEN. And he wanted to go to Forry's, so I took him. And he said, "What's it gonna be like?" And I said, "You know, there's gonna be a whole bunch of really cool stuff and there'll be, like, a shell that has some green rubber stuff on it and it's called CRAWLERS FROM THE BLACK LAGOON. And it was really cool." And he said, "I want to go to where there's supposed to be part of the CRAWLERS FROM THE BLACK LAGOON, and it was pretty much just completely decomposed rubber on a pile. But still, it was cool."

And I think it was even maybe on that visit, Forry had the phorocastyl from KING KONG, and he handed it to me and he goes, "I want you to take this and fix it. And fix it." And he goes, "What do you mean, fix it?" And he goes, "I want you to make it look like it was when it was new." And somebody had already started to do that. There was some, like, Sculpey on the armature. And I was going, "No, that's like sculpey. What remains on here is the real thing from KING KONG." I said, "I just don't think it's right to completely cover this up with a new material and make it look like it did in the film." (Because to me, as a fan, I would rather see what was real, what's left of it, even if it is like a pile of yellow rubber. And he was going, "Take it anyway and do something to it.") Frankly, I was kind of surprised that he wanted that. So what I ended up doing was we made a duplicate. We kept the armature with the rotten rubber on it intact and made measurements off of it and did a complete new sculpture of a phorocastyl and made it look like what it looked like in the film. I figured he could display both at the same time. For the longest time, I had this armature from KING in a drawer in my studio. Finally, I thought it back to him, and I don't even know if he remembered that I had it!

A lot of stuff like that happened with Forry's collection. The Ackermansion was big, and he couldn't be everywhere at any moment, and I'm sure a lot of people walked out with things they shouldn't have. ... But Forry was every Monster Kid's kind of strange old uncle, who wore his parts up in his chest. And you could always count on him having an armful of *Famous Monsters* under his arm.





## ARNOLD LEIBOVITZ on forry and his pals

**W**hat made Forry unique was that he was a showman. He was a natural impresario. He was more than just a writer of a magazine. He was a personality, which set him apart from other writers. He made it larger than life. And his peculiar perspective, his satire—which seems strange to some people—is part of that personality. He gave it that flair that always [prompted] entertainment.

Science fiction and fantasy were considered stepchildren of the motion picture business. These movies were considered B films in the eyes of the industry, not considered to be very important. They took a backseat to musical films or biblical films that audiences generally warmed up to. There were so few of them that when something came along that happened to be something special, *THE DMZ*, *THE EARTH STOOD STILL*, *BRIDE OF FRANKENSTEIN*, *FORBIDDEN PLANET*—the ones that stood out were spectacular. Forry gave a platform to all these films that were not considered important by anybody.

Forry and George Pal were close friends. They spent a lot of time together. They would get together at Forry's house—Forry, George, Ray Harryhausen, Ray Bradbury—they were sort of a little clique. There weren't a lot of people doing the genre that we as kids loved, so Forry was kind of a link. That's what changed the lives of so many kids that read *Famous Monsters*. Where else were you going to see these kinds of things? Forry had a very important place in horror, science fiction, and fantasy, and he knew that.

The thing that set him apart for me was that he cared enough to keep the memory alive — for people to be reminded of what that movie magic was, and to revive it in his own home: to create a universe in his own life that he could share with everyday people that were kids. He was a very, very special person that allowed his private world to intersect with the public.

*Arnold Leibovitch is a writer, producer, and director whose work includes THE FANTASY FILM WORLDS OF GEORGE PAL, THE FLUFFYFROM MOVIE, and 2002's THE TIME MACHINE.*

**"I was really into monster movies and horror movies after having seen MAN OF A THOUSAND FACES with James Cagney portraying Lon Chaney. I thought James Cagney was Lon Chaney until *Famous Monsters* showed me the real Lon Chaney. ... I go way back with Forry, when the street sign at the Ackermansson was Karloffifornia."**

**—Tom Savini**



of other people's efforts is good for the entire community. The things I accomplished with Forry over previous decades are gratifying. We restored the Ackermanssons to its former glory, making it a delight again for Forry to give tours. I was able to protect him from a few bad guys, make him some money, and introduce him to people who cared more about him than his treasures.

When Forry became older and his health declined, I fought one of the hardest battles of my life to keep him at home rather than in some blood assisted-living facility where he would have survived some months. Instead, I moved him to a bungalow (the Ackerman-mansion) at the foothills of where his former Ackermansson was pushed. He lived out his final years with key pieces of his collection, containing Saturday tours and happily visiting with friends and fans.

In the end, Forry was the master of his own fate, living a long life and leaving when he was at peace. I'm proud to have kept him healthy and happy for a few extra years so that he could meet hundreds more of you! Since then, many fans have thanked me for taking care of him. That was the easy part and a reward unto itself. Really, I'm just a guy from Hawaii who was taught to take care of my chosen relatives as I would my blood relatives. It's been a challenge for a guy like me, with my own set of talents, ambitions, and dreams, to emerge from Forry's giant shadow. There's an Yggdrasil saying, I'm not complaining. I'd do it all again in a heartbeat!

Today I continue to try to prove myself to our community by doing as much good work as I can while always sharing a light on the magic that Forry gifted to us. That magic is not smoke and mirrors. It continues to inspire new generations of fans and artists. We go forward with unwavering faith in humanity and the possibility of utopia. Faith oddly instilled in us by a strictly atheist named Forrest J Ackerman. ☺



**"Forry Ackerman, yeah, he was the guy. He just had all the film stills; we knew him for that back in the '60s. When Harvey Kurtzman and I were doing *HELP!* magazine, we used a lot of his photos and had people talking with bubbles with balloons. So he was always the guy. Who knew he would end up being everybody to everyone? Some things never die."**

**—Terry Gilliam**

# FERRY KNOWS BEST

By Kevin Burns

## "Who dares disturb the sleep of the Vampire?"

So I heard the voice emanating from the small speaker near the side gate of 2455 Glenclow Avenue in the Los Feliz area of Hollywood. Karle Harris (otherwise known as the "Ackermansian"): After the buzzer sounded—signaling that my visit was welcomed—I descended the long outdoor stairway to what looked like a driftnet on Skull Island. The drop was a steep one, but there, on the concrete ledge, was an old KING KONG theater standee that was badly torn and sea-bleached. It was perched amongst other props that looked as though they should have been kept indoors—assuming there had been room for them.

I entered what was actually the basement entrance of this once-grand home (it had been actor Jon Hall's, I was later informed) and was immediately thrust into sensory overload. To my left was one of the full-sized Gremlins (from the 1984 film of the same name) and surrounding it were laminated lobby cards from every science-fiction and horror film ever made. DRACULA. FRANKENSTEIN. THE MUMMY. THE INVISIBLE MAN. THE CAN THE EARTH STAND STILL. There were books. Thousands and thousands of books. And there, nestled in the corner, working at its desk, was the Ackermansian herself: XIA, Uncle Ferry. A hero from my childhood.

"Hello!" said the seventy-something man-eat-er he looked up from his papers. His gun was—as I soon learned—like his disposition: sweet, open, franking. Almost cliché-like. He was wearing his trademark forlorn shell glasses and was dressed in a red button-down shirt covered with a tired-looking goldenrod-colored sweater. The kind that Robert Fong used to wear on *FATHER KNOWS BEST*. "Have a look around," he said. "We'll go to lunch as soon as I'm finished."

For years I had wondered what meeting Ferry would be like. I imagined the mysterious Ackermansian to be filled with every great prop from every great film ever made. Although there was a lot of truth to this, it was also something of a myth—one that Ferry loved to promote at the pages of *Fanlore* and *Mystery*. Article after article displayed pictures of Ferry's home, his collections, and his famous guests (Eliza Lanchester, Ray Bradbury, Carol Barland, John Landis, Rick Baker, Bela Lugosi, etc.).

New I was one of them. A guest in the home of Mr. Science Fiction. The man who actually coined the term, "Sci-Fi."

As I wandered around Ferry's basement—my eyes scanning shelves filled with the sight of dinosaurs from *KING KONG* and miniatures from *EARTH VS. THE FLYING SAUCERS*—I couldn't help feeling like the luckiest kid in the world. The year was 1994. I was 28

years old. But in Ferry's house, I felt 14!

"All ready to go to the Smorgasbord?" he called out. "Yes," I responded, although I had no idea where we were going. I was still living in Boston and had just finished my first screenplay entitled, *MAHWAHER*—a thirteen-day take on *FRANKENSTEIN*. I was trying to get it produced and thought Ferry would be able to give me some much-needed direction and criticism. I should have known better. Ferry never criticized. He only encouraged people (whether they deserved it or not). He was robotically optimistic and totally without prejudice.

After calling out a "goodbye" to his nearest and dearest, Ferry escorted me to his car. A large late '70s Cadillac with a bright orange guard job and a license plate that simply read *SCI FI*. We were off—down the winding path in what seemed to be a real-life version of Mr. Ford's Wild Ride. Ferry was a fearless and terrible driver. On the floor of the car were no-cashed checks made out to my host. The dates on them suggested that Ferry was someone who didn't regard money as something very important or necessary. Not that he was rich, mind you. If just seemed that Ferry didn't take care of himself as much as he concerned himself with the welfare of other people. Finally, we arrived at the smorgasbord and had our first lunch—but I would not be the last.

During the course of the next several years, I was privileged to go from the status of fan to friend. When I finally made the move to Los Angeles in 1998, I tried to visit Ferry at least 4-5 times a year. One year, he was my guest at Christmas. But more often than not, he and I would arrange to have lunch or dinner together. It was a very special friendship—one that I will always treasure. I asked nothing of him. He asked nothing of me. By then I knew there were many more people in Ferry's life who took a lot from him, and very few who gave something back. I wanted to be in the "giving something back" category.

In 2008—as his health



began to decline—I was informed that Ferry had made his exorcism and I knew I was shocked and intimidated—but I showed up. In those last years before his death, I spent nearly every day with him. He told me of meeting his wife in the book department of the Libby Company. He told me stories of the people who had been good to him—and those who hadn't. He entrusted me with the responsibility of selling what was left of his precious collection. I got a ring from *ABBY AND CARRIE*. I met *FRANKENSTEIN*. Lee Chaney's wedding ring from *LONDON AFTER MIDNIGHT*, etc. I said of distributing his assets to him. He had benefited from—three of whom were waitresses of the House of Pies restaurant near his home.

After his funeral service—which was a deliberately small and intimate affair at Forest Lawn in Glendale—I arranged for his marker to read, "Sci-Fi Was My Nigh." I thought it was fitting that

Ferry—who, during our lunches and dinners, had always greeted me with a smile—should greet visitors to his resting place in the same way.

Ferry Ackermansian was a kind—and one-of-a-kind—character. I will forever miss him.



Xosha Harris is an American television and film producer, director, and screenwriter. He will be known as *ALL*, *Portrait* (Geographic Channel), *U.S. Animal Channel*, *ABC News*, *TV*, *Dr. Green Channel*, *Science*, and *The History Channel*.

# FORRY

## IN HIS OWN WORDS

### On FM Issue #1:

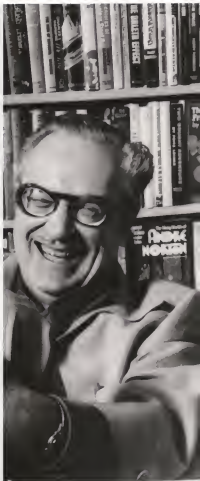
"[Publisher Jones] Warren's principle contribution was sitting apposite me holding an imaginary sign in the air, which read, 'I'm 11 1/2 Years Old And I Am Your Reader. Farry Ackerman, Make Me Laff!'"

### On Collecting:

"I was thirsty for more than existed and it was like a man collecting dew in a desert oasis when he didn't know where his next drop of water was coming from."

### On the Written Word:

"Go out and read the greats. Not just the Doyles and Wellses and Vernes, who are taught in school and already well-represented on film, but the lesser-knowns as well. The pulps may be collectors' items, but good paperback anthologies remain in print. Worlds of great imagination are waiting on bookstore shelves, anxious to jump out at you and cry, 'You will love me!'"







**S**aturday mornings, 11 a.m., at 2893 Glenview Ave. meant open house at the legendary 18-room adobe-style Ackermans, a museum of Sci-Fi, fantasy, and horror, filled from floor to ceiling with props, artwork, photos, books, and objects to spawn our most rabid monster maniacs. One particular Saturday in the '90s, I met a little forty-year-old alien being with a face filled in the brain with wonder by the process of monsterdom. Young Casey Wong was aptly awed by all the stuff, but his favorite piece in the vast collection was Uncle Furry. It was openly clear that Furry related to this "man-be" in a special way. They really got each other.

Over the years, Uncle Ack learned of Casey's worship of legendary makeup artists, from Jack Pierce to Dick Smith to Rick Baker. Casey became Furry's first protégé—dubbed "Casey at the Bat—the Vampire Bat!"—and he would become a regular fixture at the FM legend's side for his final 14 years. After Furry's sad goodbyes with Prince Seth in 2008, Casey went on to realize his dream of becoming a professional monster maker himself, creating makeup for Universal Studios, Disneyland, and various feature films. But it's been Casey's life-size figures of his hero that have made their mark among fans and pros alike—by portraying silicone homages to our favorite Uncle and his legacy.

**Famous Mystery: Do you remember your first visit to the Ackermans?**

**Casey Wong:** In 1964 my parents read an article in the L.A. Times about this fascinating man who lived in the Hollywood hills in a mansion filled with the genre treasures a fan's dreams are made of. I still have a first article. I remember seeing the orange Cadillac out front with the "Sci-Fi" license plates and the "Hollywood, Karloffmania" sign at the gate. The collection was overwhelming. It was better than Disney land. When I left, I couldn't believe that the stuff my head and heart were made of was all right there in one place.

**FM: Lots of fans gravitated to Uncle Furry. How did you manage to distinguish yourself and become so close to him?**

**CW:** I came around when Furry, and many of the old-timers, had arrived in their golden years. The timing was just right. Have to emphasize the words "lucky" and "fortunate." It'd met Furry 10-15 years earlier, he

might not have had time for me. It was really through you (Joe Moe) and artist John Goss facilitating me spending quality time with Furry. That's how Furry and I got to know each other. . . . Furry introduced me to my other heroes, who I would never have established, acquaintances with if not for him, Ray Bradbury, Ray Harryhausen, Dick Smith, Bob and Kathy Beina, and Rick Baker, to name a few. All so-cosmoping.

**FM: Which brings me to the subject of Furry living forever through your lifelike figures.**

**CW:** I began the first figure while Furry was still alive. It was in the last year of his life. I asked, "What image of yourself would you most like to see as a figure?" After a long pause, Furry responded, "I would like to look as I do now, because I look like Vincent Price!" So that's what I did. I debated the figure at Massapequa the year he passed away, so it was very emotional for me. . . . There were many people that loved it. Then there were those who said, "How can that Casey commemorate Furry with this figure that makes him look so old and fragile?" They thought I was being disrespectful. . . . When people asked me, I would let them know that I was honoring Furry's last wishes. Then they got it. Looking back, with a little distance and time, I can see what people objected to. It made me realize that a lot of fans just didn't like seeing Furry at the end of his life. They wanted to maintain that image of their smiling, ever-optimistic Uncle. As fate would have it, for his 100th birthday this year, I had another chance to create a Furry figure more like the general public's image of him. Everybody seems to like that one! Finding the 1970s tin poly material was the hardest part.

**FM: At times it's been tough not having Furry in the world.**

**CW:** I was very sad on my last visit with him. . . . I told him how much he meant to me. But Furry seemed to know if I was scared. I told him, "A little bit," and he said, "Well, thank you. I said, 'I've never died before, so this is new for me, too.' Even in this time situation he was funny and more concerned about my feelings than his own.

**FM: What are some important lessons Furry taught you?**

**CW:** Furry was a man who had done so much in his life, but he was still excited about everything. . . . [He told me] that I could do anything I wanted to do and be anyone I wanted to be as long as I worked very hard at it. He had more confidence in me than I had in myself back then. He persuaded me that someday I would be a monster maker, and it all came true. I'm getting a little checked up here. . . .

**FM: Me, too. More than a little. @**



# COME CELEBRATE FORRY'S BIRTHDAY WITH US AT **ALIEN** 2016 **CON.**

By Harker Jones

**H**HEY, MONSTER KIDS! This Halloween weekend, celebrate Uncle Forry's 100th birthday in style in Silicon Valley! FM's beloved founding editor's centennial is going to be the birthday bash of the year, with stars both celestial and celebrity in attendance.



We're throwing a costume party on Friday night in honor of Forry, so come prepared to dress as your favorite orc, elf, or alien! (The man DID invent cosplay, you know.) We're marking the extravaganza with the premiere of *TALES FROM THE ACKER-MANSION*, a hardcover 200-page anthology of horror, Sci-Fi, and fantasy stories from contributors like John Carpenter, Richard Christian Matheson, Joe Lansdale, John S. Ray Fawkes, Cullen Bunn, and many others, all in salute to Forrest J. Ackerman and his contributions to geek culture. After getting your book, you can rub shoulders with celeb guest stars, get your dance-on to a live DJ, and rock out to a performance by fellow Monster Kid and *TALES FROM THE ACKER-MANSION* contributor John S. and his band, The Creatures. It's going to be a night to remember!

But Forry's birthday bash is only the beginning. The Friday event kicks off an entire weekend of events, stars, screenings, autographs, photo ops, panels, and parties. We've teamed up with History/A&E to launch Alien Con, the first convention devoted to all things science fact and science fiction.

As Seen on  
**KICKSTARTER**  
100% funded by you — **Monster Kids!**

**Come for Forry, stay for the aliens! Check out the constellation of stars we'll be hosting:**

The cast of **ANCIENT ALIENS**, including Giorgio A. Tsoukalos, David H. Childress, Jason Martell, Jonathan Young, Sasha Lessin, Janet Kira, William Henry, Ariel Bar Tzadok, and Linda Moulton Howe

• The surviving cast of **LOST IN SPACE**: Angela Cartwright, Marta Kristen, Bill Mumy, Mark Goddard, and Witina Marcus join for a reunion.

• A **GODZILLA** gathering with Haruo Nakajima, Kenpachirō Satsuma, and Tsutomu Kitagawa

• Oscar nominee and **BATTLESTAR GALACTICA** star Edward James Olmos and his **BATTLESTAR** co-star Katee Sackhoff

• **LAND OF THE LOST**'s Wesley Eure, Kathy Coleman, and Philip Paley reunion

• **FARSCAPE** stars David Elsey and Lou Elsey

• Stars from **ALIEN** and **ALIENS**: Veronica Cartwright, Tom Skerritt, Daniel Kash, Ricco Ross, and Carrie Henn will reunite

• Dee Wallace of **E.T.**, **CUJO**, and **THE HOWLING**

• Sci-Fi writers William F. Nolan and Richard Christian Matheson

• **COAST TO COAST AM** hosts George Noory and Tom Danheiser

**And that's not all!** There's a brunch with Giorgio A. Tsoukalos where you can pick his brain over fantastic food. There will be panels where science and science fiction will be discussed. And there will be exhibitors from whom you can purchase souvenirs, be dazzled by demonstrations, and show off your cosplaying finest!

You won't want to miss a nanosecond, so beam up to sunny Santa Clara, CA, and celebrate Unde Forry with the stars and under the stars at the Santa Clara Convention Center Oct. 28-30.

**Go to [TheAlienCon.com](http://TheAlienCon.com) for tickets information, and news.**





# FANGTASTIC FASHION

**BUILD YOUR OWN MONSTER APPAREL!**  
**SEE IT ALL AT CAPTAINCO.COM!**

## GARMENT STYLE CHOICES

MEN'S TEE (S-3XL)  
WOMAN'S TEE (S-2XL)  
ALL HOODIE SIZES (S-2XL)  
SLIM-FIT HOODIE  
ZIP-UP HOODIE  
PULL-OVER HOODIE  
WOMEN'S THERMAL HOODIE



**OVER 50  
DESIGNS  
TO CHOOSE  
FROM!**

ADDITIONAL  
STYLES & COLORS  
AVAILABLE ONLINE



GUNSUITS #1



MONSTER WORLD



I LOVE MONSTERS



KILLBOX #1



LOST IN SPACE LOGO



BUBBLE-HEADED BOOBY



LOST IN SPACE COVER



LOST IN SPACE ROBOT

**STARTING  
AT  
\$19.99!**

Find These & Many More at [www.captainco.com](http://www.captainco.com)



**GAMERA**



**GORGON**



**WEREWOLVES**



**BAKER WEREWOLF**



**DRACULA ATTACKS**



**VINTAGE MUMMY**



**DOCTOR WHO**



**GHOSTBUSTERS**



**KING KONG**



**GOOZILLA 1954**



**GOOZILLA VS MOTHRA**



**CTHULHU**



**MONSTER HUG**



**NEON SHOCK MONSTER**



**FEROCIOUS FURBALL**

**Introducing  
Kid Styles!**  
Additional Colors  
and Designs  
Available Online

Sizes S-XL

Fill out the order form, or order online at [CAPTAINCO.COM](http://CAPTAINCO.COM)

# PETRIFYING POSTERS & GICLÉES



**AMERICAN WEREWOLF**  
by RICK BAKER



**LOST IN SPACE**  
by Terry Wolfinger



**MAD MAX**  
by Terry Wolfinger



**DRACULA**  
by Elexi Gogan



**CHRISTOPHER LEE**  
by Gave Elsey



**WICKED WITCH**  
by Simon Thorpe



**CTHULHU BATTLE**  
by Bob Eggleton



**MUTHRA**  
by Bob Eggleton



**NOSFERATU**  
by Richard Corben



**RICHARD MATHESON**  
by Simon Thorpe



**B.C.F.I.**  
by Jason Edmiston



**ADDAMS FAMILY**  
by Paul Garner



**BRIDE**  
by Rick Baker



**CTHULHU**  
by Bob Eggleton



**SAMIARA**  
by Bob Eggleton

**Poster & Giclee Prices (Enter Type & Qty. in line)**  
Type Description

P 18x24in Premium Gloss Posters (\$14.95)

GP 18x24in Giclee Canvas Print (\$58.95)

Giclee Canvas Stratched on Wood Frame

GLD 18x24x1in (\$119.95)

**LIMITED EDITION!** Signed and Numbered  
WOLFMAN by Rick Baker (Limited to 100)  
Stratched Canvas 18x24x1in (\$299.95)

**ALSO AVAILABLE:** Unsigned Edition  
Stratched Canvas 14x18x1in (\$179.95)

**Many More Available!**

Fill out the order form,  
or order online at  
**CAPTAINCO.COM**

**CAPTAIN COMPANY 1320 Industrial Ave. Suite J**

**Petaluma, CA 94952**

ITEM DESCRIPTION

Type

SIZE

QTY.

PRICE

FORM #288

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

Email \_\_\_\_\_

State \_\_\_\_\_

Zip Code \_\_\_\_\_

Phone \_\_\_\_\_

Subtotal \_\_\_\_\_

Discount \_\_\_\_\_

S & H \_\_\_\_\_

TOTAL \_\_\_\_\_

Please include \$5.95 for domestic shipping  
and handling plus \$1.00 for each additional  
item in the same order. Add an additional  
\$10.00 for each Giclee. We accept checks  
(14 day wait) and money orders. DO NOT  
SEND CASH. Credit card orders are only  
accepted through [www.captainco.com](http://www.captainco.com), not  
for mail orders.

Fill out the order form, or order online at **CAPTAINCO.COM**

[facebook.com/FMOFL](https://www.facebook.com/FMOFL)

# IT LIVES! THE WORLD'S FIRST MONSTER FAN MAGAZINE!



FM #288A



FM #287A  
\$5.99



FM #287A  
\$5.99



FM #288A  
\$5.99



FM #288B  
\$5.99



FM #285A  
\$5.99



FM #285B  
\$5.99



FM #284A  
\$5.99



FM #284B  
\$5.99



FM #288B



FM #283A  
\$5.99



FM #283B  
\$5.99



FM #283C  
\$5.99



FM #282A  
\$5.99



FM #282B  
\$5.99



FM #288C



FM #281A  
\$5.99



FM #279B  
\$5.99



FM #278B  
\$5.99



FM #284A  
\$5.99



FM #283B  
\$5.99



FM #254A  
\$5.99



FM #251A  
\$5.99



FM #251B  
\$5.99



FM ANNOTATED  
Issue #7  
\$25.99

Back Issues & Reprints of  
Your Monster Favorites are  
also available on  
[www.captainco.com](http://www.captainco.com)

& Many More!

# STRANGER THINGS

By Abbie Bernstein

While '70s genre movies were thrilled this summer by the throwback success of Netflix's newest Sci-Fi/horror series, we can't wait for Season 2. Here, the STRANGER THINGS cast members share their thoughts, and the show's creators FM FM in on what's next!



In the first season of Netflix's **STRANGER THINGS**, young Will Byers (Noah Schnapp) disappears from the streets of his small town. This coincides with some strange, final electrical events at a sinister, secret laboratory. A telekinetic young girl known only as Eleven (Millie Bobby Brown) escapes from the facility and is found by Will's three friends, Mike (Finn Wolfhard), Dustin (Gaten Matarazzo), and Lucas (Caleb McLaughlin). The boys shelter Eleven and enlist her in their search for Will. Meanwhile, Will's distraught mother, Joyce (Winona Ryder), has the right idea about trying to communicate with her lost child (through flickering lights). There's also a monster on the loose, and it may not be from this dimension.

Mild spoiler alert — there is some resolution at the end of the first eight episodes. However, brothers Matt Duffer and Ross Duffer, who created **STRANGER THINGS** together, promise in a sit-down interview with **FM** (during Netflix's portion of the Television

Critics Association press tour) that Season 2 won't be a total reset.

"It would be the same town," says Ross. "We're following these characters."

"The thing is," Matt elaborates, "we've literally opened up a door to another world, and I think that gives us a lot of freedom in terms of where we can go. This tension [in Season 1] was, Will's gone missing and let's get Will back. That's what we wanted to focus this first season on, and we wanted to resolve that tension. Next season will be a new tension. It's of course tied into [Season 1], but it's not like someone else goes missing. There's this new tension that needs to be solved, and then hopefully we want to have the same cascade effect where it just gets crazier and crazier episode to episode, and then builds to a big climax. So we want to keep that structure intact."

While Season 2 will also pave the way for a third season, Ross Duffer notes, "Whatever that new tension is, we need it that."



TOP: Caleb McLaughlin, Finn Wolfhard, Millie Bobby Brown, and Gaten Matarazzo. ABOVE LEFT: David Harbour as the town police chief. ABOVE RIGHT: Matthew Modine plots stranger things.





Winona Ryder grapples with sanity.



**"When you're talking to lamps and doing things like that, after a while, you're just praying that it works."**

**—Winona Ryder**

#### FANNING THE FLAMES

Actors Ryder, Brown, Matroneo, and McLaughlin all express how much they're enjoying the public response to *STRANGER THINGS*. "I think the reaction, mostly, from the audience was phenomenal," Brown states. "So we knew it was taking off by the reaction."

"Especially from Brazil," McLaughlin adds with a laugh. "I love Brazil now. I want to go there." The reason? Once *STRANGER THINGS* began streaming, "My phone just started buzzing, because I have an Instagram account. And they're like, 'Oh, Brazil loves you, oh my gosh.' I was like, Wow, they really do love us. And then I just posted, 'I love you, too, Brazil,' and it got three thousand likes. It's crazy. So, yeah, a lot of love."

Matroneo agrees. "Yeah, I said, 'Thank you' in Portuguese, and I got..." He cheers wildly to demonstrate the reception. "It was like, 'Whoa, I just used Google Translate. Calm down, guys.'"

"The reaction has been completely overwhelming, in the best possible way," agrees Ryder. "I don't think I was expecting it, but I have a great system where my parents read everything, and they forward me the positive stuff."

She continues, "I'm incredibly humbled and very grateful to [the Duffer brothers], because when you're talking to lamps and doing things like that, after a while, you're just praying that it works. But the way they brought all these storylines together so beautifully and so thoughtfully and intricately, and the performances, it was just like falling in love with it all over again, seeing it."

Although Ryder previously appeared in the HBO miniseries *SHOW ME A HERO*, *STRANGER THINGS* is her first TV series. "I think what initially scared me about it," she says, "was that you

couldn't read the entire thing [at the outset]. But I just adjusted my perspective and used my own confusion and my own trying to figure out what's going on for my character."

#### MONSTER MOTIVATIONS

The Duffers wanted *STRANGER THINGS* to feel like the movies and books they loved growing up. Part of that, they say, is having a monster that is practical, rather than CG. There were, of course, budgetary constraints.

"We wanted to have an anamorphic creature," Ross relates, "so, basically, a dude in a suit with an anamorphic head, something that we wanted to do since we were kids. But that restricts the kind of the design that you can do. We knew that it needed to be humanoid, and then we worked with this artist, Aaron Sims, who's amazing, and we talked about Lovecraft, we talked about Clive Barker, and we talked about Guillermo del Toro. We talked about all the people who designed these creatures, and these artists who we admire. And we talked about what was effective about their creatures, what did we want our creature to look like, and go very, very, through hundreds of different versions until we settled on this."



Matt Duffer adds of the memorable Demogorgon, "I think part of it is, we wanted something very simple. And even now, I'm seeing fan art, and people are doing pixel drawings, and they're able to very easily replicate this monster, which is so neat. You could see a silhouette of it and know that this is from *STRANGER THINGS*. When a ten-year-old kid watches the show or watches this movie, I want them to be able to go home and draw this thing. That was important to us." @

*STRANGER THINGS* is streaming now on Netflix.

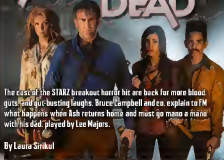
**"Next season will be a new tension. It's of course tied into Season 1, but it's not like someone else goes missing."**

**—Matt Duffer**

Charlie Heaton, Nohlan Dyer, and Joe Keery face the demogorgon.



# ASH VS. EVIL DEAD



The cast of the STARZ breakout horror hit are back for more blood, guts, and gut-busting laughs. Bruce Campbell and co. explain to FM what happens when Ash returns home and must go mano a mano with his dad, played by Lee Majors.

By Laura Sinikol

With the second season premiere of **ASH VS. EVIL DEAD**, our hero Ash Williams (Bruce Campbell), and his band of mischevous sidekicks Pablo (Ray Santiago) and Kelly (Dora Delamora), are coming to Ash's hometown.

The story continues some time after the season finale, with Ash and his friends living the party life in Jacksonville, Florida. Unfortunately, the dead have returned to wreak havoc on the party. Ash

**"The hero returns but he ain't a hero when he comes back. Nor is he welcomed."**

**Bruce Campbell**

must go back to where it all started — his hometown of Elk Grove, Michigan — where he must join forces with his former opponent, Ruby (Lucy Lawless) to fight against the Deadites.

"This season gets very personal," Campbell tells FM. "Ash has to go home to his town of Elk Grove to save a small town and they don't really want him back,

because when he left 30 years ago, he left under a cloud of suspicion. He was basically a serial killer. They created an urban myth called Ashy, Slashy. The kids sing it in town now. The hero returns but he ain't a hero when he comes back. Nor is he welcomed. So he's got to fight the Evil Dead, but he's gonna fight the stigma of the town as well. There are many layers to the season. It's like an onychoske. Just peel it back."

Not only will he have to deal with the Evil Dead, but Ash also will have to confront his past — namely his estranged father, Brock, played by **THE SIX MILLION DOLLAR MAN**'s '70s favorite Lee Majors. Campbell excitedly discusses working with the former Home Man. "Lee brings someone I never he's iconic. Who else would I want for my father than the Six Million Dollar Man? We're both heroes. I mean, Ash has a mechanical hand. So, we thought it was a good match, and he's great. He's great in the show. It's perfect, you see where Ash got all his bad habits. It's from his ensemble father."

Majors will play a crucial role in the series, mainly bumping heads

with Ash. Blaming Ash for the death of his daughter, Cheryl, from the first **EVIL DEAD** film, Brock wants nothing to do with his son's return (see sidebar). Michelle Hurd will also join the cast as Ash's childhood sweetheart.

This season will also reunite some of the cast members with a few more familiar faces, starting with Ted Raimi, who will appear this season as Ash's childhood friend, Chet Lawless, who had worked with Raimi on **XENA: WARRIOR PRINCESS** along with Campbell, was excited to work with another one of her past costars. "Bruce and I were pleading to have Ted back with us ages ago. His character, Chet Kuzanaka, you got to see the knockhead crowd that Ash used to run with," she says.

Executive producer Rob Tapert personally called Raimi to play the character. He tells us, "I called Ted and said, 'Look, they really haven't written for this character perfectly. He may only be in one episode. But you're this guy. You're going to play him great.' Ted came down and made every scene he was in much better than we could have ever hoped. And he really helped Ash."





**"You see where Ash got  
all his bad habits. It's from  
his miserable father."  
—Bruce Campbell**

#### SIDEBICK SUBPLOTS AND THE RETURN OF CHERYL

Ash's sister Cheryl (Ellen Sandweiss), who was possessed and killed in the first film, will make an appearance in the series. The cast would not reveal in what form, but according to Majors, she does show up. Keen eyes will have already seen her character on the show in a quick shot during the recap in Season 1.

So what are Ash's sidekicks up to? Kelly is hell-bent on revenge against the undead for killing her parents, while Pablo is still coping with his own trauma from Season 1. After burying a demon child from his mouth, Pablo will likely have a connection with the Necromancer. "You will get to see Pablo go from this naive wide-eyed sidekick to becoming the hero that he never knew he has within him," says Santiago. "But he's definitely going to be tortured along the way. I think in

Season 2 Pablo goes on a very intense journey where a lot of bad things happen to all of us, and happens to Pablo. You have to see if he makes it."

And DeLorenzo couldn't stop talking about the gore from this coming season. "I can say Season 2 is double the blood, double the gore, action, and the stunts. We had to top ourselves from last year in order to make it interesting for the fans, because once you do that big, you gotta keep going. I can tell you that fans will be absolutely happy for double the fun."

As for "freedom" Ruby, who released evil from the Necromancer last season, she has returned: she made a mistake and wants to put all the demons back from where they came. Low-loss reveals. "It took some time to figure out how Ruby failed into that. Now that she unleashed evil by forcing Pablo to give birth to her children, it's all gone wrong. Now she and Ash have to join up to get evil back in the box. But there is a worse problem, because there is a bigger, badder villain who is coming. That's the time when they gotta get everything back in order before the baby daddy shows up."

Just who is this bigger and badder villain? SONS OF ANARCHY star Joel Kirtman has been cast as Basil, a demon from the underworld described as "an enemy more powerful than any that have come before." Not only is he bent on killing Ash, but he has a secret link to Ruby.

Although mostly man, Campbell comments about Basil. "There's also a new woman baddie, who is a nasty [jelly]. But we're gonna take him down. If we can."

*Season 2 of ASH VS EVIL DEAD premieres October 2 on STARZ.*



A familiar face is joining the cast of ASH VS EVIL DEAD, and fans of THE SIX MILLION DOLLAR MAN, THE FALL GUY, and THE BIG VALLEY will be pleased to see the injection of the iconic Lee Majors into the Bloody Mary mix.

Majors, who has never appeared in a horror-comedy before, hadn't heard of the Starz show until he was asked to guest star. After binge-watching the series, he fell in love. "This is a helluva good show. I didn't know horror could be so much fun, with all the blood and guts and whatever it is," Majors tells FM. "I said, 'This is really a funny show and I could see why people like it. It may not be some of your cup of tea, but I really enjoyed it.' Didn't know if I would or not."

Playing Brock, the father of Bruce Campbell's title character, Majors explains why he wants nothing to do with his son's return. "He's responsible for the death of my daughter," says Majors. "He took my daughter away from me. So I don't like him. We don't get along. I lost my business because nobody wanted to do business with the father of Ashy Slasher. There's a lot of animosity there towards him. We do get through a couple of shows and it starts to get competitive; there's a competitive edge against each other. Then, after a while, when I see what he's really doing, it softens up."

Majors reports that working with the ASH VS EVIL DEAD cast and crew in New Zealand has been "really sweet, really nice," and he tells FM that there may even be a nod or two to his bionic past: "There are some references to a prosthetic at one point, which everybody will know what we're talking about and referring to."

MARVEL'S SUCCESSFUL SMALL-SCREEN  
STREAK GETS A NEW SERIES WITH  
**LUKE CAGE.**  
AND SHOW STAR MIKE COLTER AND  
EXECUTIVE PRODUCER CHEO HODARI  
COLTER EXPLAIN TO FM HOW THE PUZZLE  
PIECES WILL COME TOGETHER TO CREATE  
**THE DEFENDERS.**



By **ABIE BERNSTEIN**

**M**ARVEL'S LUKE CAGE is the latest installment of Marvel Television and Netflix's collaboration. This so far includes MARVEL'S DAREDEVIL (two seasons are currently available, with a third in production) and MARVEL'S JESSICA JONES, which introduced Luke Cage, played by Mike Colter. JESSICA JONES will get a second season, and MARVEL'S THE PUNISHER and MARVEL'S IRON FIST will also get runs in 2017, before all of the main characters come together in a Marvel/Netflix THE DEFENDERS series. This universe is in the same universe as the Marvel movies (THE AVENGERS, et al).

Site Colter and executive producer Cheo Hodari Coker, who developed LUKE CAGE from "The Marvel Comics, sat down with FM during the Television Critics Association summer press tour to talk about the show.

#### DEFENDING SOLO VENTURES

Both men agree that they feel it's wise that each Defender is getting his/her own series before they come together as a group. "Each series gets to be its own thing," Coker explains. "You could have THE DEFENDERS as first and then had the separate series, but I think the way that they've built it up is brilliant, because then you appreciate each character. And even though some people might like Jessica more

than they might like Luke, and some people are going to be diehard DAREDEVIL through and through, and then when IRON FIST comes out, some people are going to be Danny Rand all day — when they come together, you're going to have your favorite, but at the same time, you're going to appreciate the nuances and levels of each of them. You [could] see something you like and say, 'Hey, I didn't have a chance to watch [that character's series], so now I'm going to watch that.'"

"This is a great way of approaching it," Coker adds, "because the payoff is, if we and Jessica are in the same room, and Matt Murdock [DAREDEVIL] and Frank [THE PUNISHER] are in the same room, some stuff is unspoken. You already know the history between them. The fact that we're not speaking sometimes, that's going to speak volumes. But if we didn't do this first, and we tried to just go into THE DEFENDERS, there's just so much you can't really get into, that now the foundation is there. And it means something, where if we go on a mission, and Jessica says, 'I don't want to go with Luke, I want to

**"NOW THE FOUNDATION IS THERE."**

—MIKE COLTER





## "I FEEL LIKE THIS IS THE ROLE OF A LIFETIME."

—MIKE COLTER

CAGE], he's the same guy he was in JESSICA, he's just around different people and so he connects with them differently, and they have a different logic and a different way of talking and expressing themselves and different topics. He wouldn't talk to Jessica about books, because that's not something they talk about. He wouldn't talk about sports with Jessica — that's not what they talk about. It's different people. You express yourself differently."

### TIMING IS EVERYTHING

go with so-and-so," now I'm like, "Well, what does that mean? Are we still there?" Or I say, "I don't want to be with Jessica."

### TUFF TURF

Meanwhile, Season 1 of LUKE CAGE sees the man with the unbreakable skin back on his home turf in Harlem. Luke wants to stay out of trouble, but that intention is almost immediately challenged on several fronts: Gangster Cornell "Cottonmouth" Stokes (Michaela A'ali) is planning gang warfare while his cousin, outwardly respectable city constructionman Mariah Dillard (Allie Woodard), has some dirty dealings of her own.

This raises the question of how the non-superpowered bad guys can pose a physical threat to Luke. Will they try to break his bones by dropping something heavy on him from above, for instance, a safe? "A piano," Colter deadpans. "It's always a piano." More seriously, the showrunner points out that one should never underestimate a cornered politician. "Mariah has various scenarios that she's talking about, when you begin to see the darker shadings of [the character]."

Colter says that he sees different shadings in Luke now that he's no longer running a bar in Jessica's neighborhood but is back in Harlem. "We are complicated people. It would be nice if we were the same with everybody, but we're not. Luke Cage is [MARVEL'S LUKE



something I necessarily would want. But I had to weigh the pros and cons. Ultimately, you want the best project, you want the best writing, you want to be working with the best people. I feel like this is the role of a lifetime." @

MARVEL'S LUKE CAGE streams on Netflix now.

KIDNAP: Mike Colter returns as Luke Cage, first introduced opposite Krysten Ritter in JESSICA JONES. TOP: Rosario Dawson teams up with Colter; Luke Cage takes on badasses.



RAISING THE STAKES WITH

# VAN HELSING

SHE BITES BACK

Neil LaBute and the stars of **VAN HELSING** put a stake in the classic vampire genre and start fresh with their new post-apocalyptic Syfy series.

By **Gerry Gallo**



**T**he vampire genre gets pruned with new blood this season as Syfy jumps into the post-apocalyptic game with their dystopian saga, **VAN HELSING**. Think **THE WALKING DEAD** with a world controlled by vampires, and you have a taste of what to expect from this action-packed new series with none other than Neil LaBute showing us the way.

"I had actually adapted **DRACULA** for the stage, and kind of coincidentally I had actually changed professor Van Helsing to a woman my self, and so I was intrigued enough to make the journey," says LaBute, who was eager to work again with **HELL ON WHEELS** producer Chad Oakes and Michael Friesley on the 13-episode, hour-long drama. LaBute is well known for such hard-hitting and controversial character dramas as **IN THE COMPANY OF MEN** and **YOUR FRIENDS & NEIGHBORS**.



**THIS PAGE:** Jonathan Scarfe defends the human survivors of the vampire-plague. **OPPOSITE PAGE:** Kelly Overton plays the title character, capable of handling vampire bad. **Left:** humans.

VAN HELSING reunites Brian Koppelman's original vampire-killer lineage with the title character, Vanessa Helsing, finding herself in a place to lead mankind against blood-sucking class in a "post-Rising" landscape.

## EXPLORING THE DARKNESS

TRUE BLOOD guest Kelly Overton stars in the title role, fittingly, and she explains that her motivations are pure and straightforward. "She wakes up from a coma after three years and she realizes that the world's gone to hell — it's post-apocalyptic and it's run by vampires. The Vampires want her, and the humans want her, each for their own purposes. But she just wants to find her own daughter. That's her main mission."

Overton confesses that she was excited to take on the role because not only could she channel the badass nature of Ellen Ripley from the ALIEN franchise, but she would get the opportunity to work with LaBute on a genre TV show.



"There are so many twists on the genre," she says. "Having Neil LaBute do a vampire show was like, 'I'm in! That's going to be really interesting.' He writes character and high stakes and shows so beautifully."

One twist in the genre convention is the reveal that Vanessa enablers other vampires in order to bring them back to life — make them human again — creating unique storytelling opportunities for the series.

"Neil isn't afraid to dive into the darkness of humanity," says Overton of the show's graphic voice.

"He really went for it. There's some really intense stuff that happens that people might find hard to watch.

And then, psychologically speaking, Neil delves into the dark aspects of being human. ... [Plus, there is] a lot of fighting, a lot of blood, a lot of wonderful dynamics between the characters, and a realism that we're trying to bring to the show."

## REDEFINING VAMP MYTHOLOGY

HELL ON WHEELS star Jonathan Scarfe is also part of the cast, playing Axel Miller, a career Marine who has been fending off the relentless vampire plague for years and has been assigned to keep Vanessa alive.

"They've taken all the vampire mythology that we're all familiar with — being immortal, and being garlic, and holy water being an issue — and they've thrown most of that stuff out the window and tried to redefine it. Chasing-packing the bats and pieces that they like the best," says Scarfe. "It's a genre show filled with all the stuff we want to see — there's tons of action, tons of gore and blood and all that stuff — but at the same time, like what THE WALKING DEAD does so well, they've built these characters and they've put them in this situation where it's interesting to see how they evolve and how they contend with not just the fact that things want to kill them all the time, but how they're redefining their humanity in a world where the rules have changed."

As for his take on LaBute's stamp on the series and how his skewed view on humanity is the right fit for the show, Scarfe smiles, "He's got that dark twist on things, but at the same time he's got such a wicked sense of humor."

Clearly, the creators of VAN HELSING aren't afraid to splatter the walls and their actors with buckets of blood. And that's all par for the course for LaBute. "It was important to be true to the graphic spirit of [the material] and the genre that dates back to DRACULA," he explains. "Blood is the source of everything. It's good, it's bad, it's life, and we wanted to spray the screen with it. ... So we really said, 'Let's go for it. Let's paint the town red.'"

*VAN HELSING premieres on Syfy September 25.*

# BEHIND THE SCENES OF STAN AGAINST EVIL

By David Weiner

Dana Gould, John C. McMillen, and Janet Varney are looking to nail that elusive, perfectly balanced horror-comedy tone and knock it out of the park with their new IFC show, *STAN AGAINST EVIL*. Will it deliver?

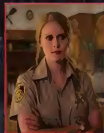
A live-action New England culture comedy with fall-out-of-water skeletons and relentless monsters, witches, and demons from one of the top writers of *THE SIMPSONS*? Sign us up.

"In 1973 I made a wacky comedy called *HOWLING HARRY*, and here I am in 2016 still making horror comedies," *STAN AGAINST EVIL* creator, writer, and costar Dana Gould tells EW with a laugh. "People know me as a comedian and as a comedy writer. What they don't know, probably, is in my private life I'm a huge monster geek." Gould openly admits, however, that he never had the confidence to try a straight horror or mystery genre project. "I wouldn't feel comfortable presiding I was Chris Carter," he says, "but if there's a comedy element, then I'm absolutely in my wheelhouse."

Several years ago, Gould created a sitcom about his Archie Bunker-style dad with Brian Dennehy in the lead role, but like

many promising projects in Hollywood, the pilot never got picked up as a series. Still, Gould saw possibilities with a character fashioned after his larger-than-life dad. "I thought, 'What if we took that character and put him into a show where he did not belong?' What would happen?" — and I thought, "Oh, my god, now I can do a monster show!" What if my dad was Buffy the Vampire Slayer? What if my dad was Kalki? — even funnier and more sarcastic — and he didn't believe in anything or care about anything, he was just consistent to himself?"

Almost on a writing exercise, Gould put a video short together with the help of his pals at KNB HFX. Then, serendipitously, he was having lunch with old friend Pete Asarnow, who was original programming at IFC, who told Gould, "You should write a funny X-FILES." Gould replied, "I kind of just did," and they discussed the possibilities. After a little back and forth, Asarnow said, "Great. Let's do it." Gould declares, "It was really that simple. Nothing in my career will ever be that simple again."



Janet Varney as the embattled Eve.

For the setting of *STAN AGAINST EVIL*, Gould created the fictional New England town of Wilford's Mill, "which is sort of based on where I grew up. Although Salem burned 20 people for witchcraft, the town in Wilford's Mill burned 173 people for witchcraft, and so it

***This is very much a half-hour comedy wrapped up inside a horror show, or vice versa.***

—Janet Varney

wasn't they censored the town, because they weren't witches. And now they're angry, and they've cursed the town, and every couple or sheriff in the history of the town has died in office horribly since the 1600s, except for this one character, Stan. When we premiere in the first episode is the only reason he's still alive in his wife knew the history of the town, learned how to fight demons, and would fight them at night while he was in bed to keep him safe. When we open the show, she's passed away, and the demons are let loose."

—Dana Gould

"What Dana had put on the page, I think unwittingly, was a guy struggling with loss," McGarley says of his tale character. "It's a central story point. And I said, 'The way you feel the guy, and the way you'd distinguish this guy, is if you let him be impacted by this loss of his wife.' This is his soul mate. She's gone, and we meet him the day she's gone. And I said, 'You've written a couple of different windows into this guy.' With the shock, we call it loss processing; I said, 'This guy's not equipped to do loss processing. He doesn't know what loss processing is. He just knows there's a void and he doesn't know how to fill it. He doesn't know what to do.' ... I said, 'If we don't move that, you're missing the biggest opportunity in the history of what you've written.' And Dana was just blown away that that might be an us. And when he layed that in and then when we shot it and we respected that, that'll be a game-changer."

In the show's first episode, the demons track Stan into doing something that gets him fired. As a result, he is now named, and the new sheriff, Eve Barret, played by Janet



**RIGHT:** John C. McGinley's gonna need a bigger post. **BELOW:** Dave Gould's character is a nod to Dwight Frye. **OPPOSITE:** McGinley and Gould share a laugh on the Atlanta set.

Vance, takes over:

"Everything about Willard's Mill is sort of frozen in time," says Vance, whose big-city cop character is also a divorced, single mom seeking out a quieter environment. "In the pilot episode, we see the newspaper headline as she's coming in, essentially proclaiming with some confusion and concern and dread: 'A woman is going to be sheriff! What?!!?' So she's got her work cut out for her on kind of a sociological level — and this is before the demons come into play. And she must partner with this former sheriff who is kind of the personification of all the racist, racist, grumpy, cantankerous qualities that

she's kind of afraid this town is holding for her. They have to become these reluctant partners as you see in many a film, successful, buddy-comedy situation where you've got the odd couple, so to speak."

***"This show speaks your language. It not only respects the fact that you're weird, it relies on it."***

**-Dave Gould**

Gould wrote the role of Eric specifically for Vance, who says that not only was she incredibly flattered, but half-joked that she was grateful to pass the audition for a part that was written for her! "It really is sort of a dream come true that it ended up working out the way it did, because it's one of the most fun roles I've ever had, and certainly the most challenging," says Vance, who voiced the title character in the action-packed animated series **THE LEGEND OF KORRA**. "So many times I've made the joke of, 'It's not like anybody's going to hire me as an action star in real life. I'm sure that ship has sailed. I'm more of a comedy girl.' And so, a couple of years hence, to have this opportunity to be running around, trying to save a town and

beat the demons — all of the things that go along with being in an action show — for that to come to light was a real surprise and a total delight."

Gould also gets screen time in the show as Kevin, the caretaker of the town cemetery. "Willard's Mill has a regular cemetery, and then a secret cemetery where the witches, the town's dirty secret, are buried," he explains. "Kevin, literally, knows where all the bodies are buried. As my dad might say, 'He may not be the sharpest knife in the drawer, but he's got a good heart.'" The character is also a loving nod toward Dwight Frye's Fritz in **FRANKENSTEIN**.

Through it all, McGinley says that Stan has one thing on his mind, and it's not to make Willard's Mill a demon-free zone. "His over-objective is to always be going back to his La-Z-Boy. At all times! Not to save the world, not to kill witches, not to reconcile loss, but to get back to that goddamned La-Z-Boy. And it's yielded huge dividends."

## Nailing The Tone Of 'Evil'

Much like his writing on **THE SIMPSONS**, Gould has approached **STAN AGAINST EVIL** with plenty of reverence to his pop culture and horror influences of the '70s and beyond. "There are tons of nods," he says. "There's stuff in here that you will think that only you are getting, and that's intentional. The second episode



is a JAWS homage with a ghost." He adds, "The feel of the show is very much WHEN MICHAEL CALLS, LET'S SCARE JESSICA TO DEATH, KOLCHAK: THE NIGHT STALKER, THE EXORCIST, DARK SHADOWS. Like STRANGER THINGS, it harkens back to a previous era stylistically."

Using the deft mix of comedy and horror as John Landis' AN AMERICAN WEREWOLF IN LONDON as a template, Gould was very intent on creating a show that could successfully find that balance. "It's not impossible to mix horror and comedy, but it's very, very, very difficult in the sense that there's two ways to do it right, and 98 million ways to do it wrong," he observes. "The mathematics of it are quite simple: Horror and comedy are opposites. They require separate but equal suspensions of disbelief. Laughter and screaming do the same thing—they release tension from build-up suspense. The trick is they can't meet. The horror stays scary, and the comedy stays funny, but it has to stay funny in a world that doesn't violate the rules of the horror world."

Addressing the show's tone, both McGinley and Varney were very cognizant of playing their characters straight to make the formula work. "Everyone has to be in the same movie," explains McGinley,

*"If we get this right, it'll be the scariest, funniest show on TV."*

—John C. McGinley

whose career choices have included plenty of comedy and drama. "I see that phrase all the time, because you get on sets where there's an overbearing producer or a clueless director, and an ensemble that needs its hand held, and sure as hell, you're dead. Because everyone's not going to be in the same film, style-wise, tone-wise. I think Dana went out of his way, from confining it on the page to getting performers out of people, that everyone's in the same movie."

"Everyone came with a lot of heart and honesty," says Varney. "Nobody was just playing stuff for laughs, and I think that's just a pet peeve of both John and me. We want to have even the most goofy of comedies grounded in some way so that you actually care about the characters as the



absolutely absurd things are happening to them."

"The show wouldn't work if they played it for laughs. If they played it for laughs, it would let all the air out of it," confirms Gould.

"What I was obsessed with, aside from loss processing when I said Dana, was tone," concurs McGinley. "The tone that Landis had on AMERICAN WEREWOLF IN LONDON was really sophisticated and really hard, and STAN AGAINST EVIL wants to mirror that tone. And it's hard. You don't see many films that mix it like that... That's what we're trying to craft here. If we get this right, it'll be the scariest, funniest show on TV."

"You never lose sight that you're watching a comedy," says Varney. "What makes great comedies great is they have their own personality, they have their own tone, and they are projecting that in a very brave and unabashed way... This is very much a half-hour comedy wrapped up inside a horror show, or vice versa."

Likening the directive of STAN AGAINST EVIL to THE TWILIGHT ZONE, Gould notes, "It has the same underlying motive, which is this show doesn't assume you're stupid. This show actually respects your intelligence... Our show is a half-hour comedy that happens

to be really scary. It's absolutely something that I think anybody who reads Famous Monsters would love. And as Perry Ackerman said to us when we were kids, 'It's OK to be weird. This is a magazine for you.' What STAN AGAINST EVIL says is, 'This is a half-hour comedy for you. This show speaks your language. It not only respects the fact that you're weird, it jokes on it.' @

*STAN AGAINST EVIL premieres November 2 on IFC.*





**"Listen to them.  
Children of the night.  
What music they make."**

Director Tod Browning's *DRACULA*, starring Bela Lugosi as Bram Stoker's immortal king of the vampires, endures as a cinematic classic. Lugosi's turn as the count, alongside Boris Karloff's Frankenstein's Monster, remains one of the absolute pillars of Universal Studios' dream team of famous monsters, thanks to his indelible performance.



This year marks the 85th anniversary of *DRACULA*, and in celebration we've rounded up two men who are connected to the film — and Bela Lugosi himself — perhaps more than anyone else.

Bela Lugosi, Jr. grew up in the shadow of his legendary father, and shares not only his favorite memories of the cinematic icon, but what he thinks of his legacy — and the film that started it all.

And Martin Landau, who won an Oscar for playing Bela Lugosi in Tim Burton's 1994 film, *ED WOOD*, provides insight into what it was like to play the *DRACULA* legend, finding the humanity of the Hungarian actor without falling into the trappings of parody.

# 85 YEARS OF DRACULA

## A TRIBUTE TO BELA LUGOSI



TOP: Bela, Jr. with dad.  
ABOVE: Martin Landau as Bela Lugosi.  
RIGHT: Lugosi caters on the set of *DRACULA*.  
OPPOSITE: Lugosi vamps it up in his iconic role.





**Famous Monsters:** With his role as Count Dracula, describe your father's influence on the horror film genre.

**Bela Lugosi, Jr.:** When my dad landed the role of Count Dracula in the 1937 Broadway production of *DRACULA*, he created his version of the character — the makeup, the mode of dress, the mannerisms, and, of course, the eyes. Along with his distinct accent, this became the characterisation for which he is famous. In 1931, Dad brought his porting all to the screen.

**"Bela Lugosi is Dracula. He has become an icon, and he has left his mark on film history. That is a legacy of which he would be very proud."**

Universal's 1931 *DRACULA* was the first talking horror film, and the catalyst for horror as a popular film genre. My father's unique portrayal of Count Dracula set the standard for all future interpretations of the character. He personified evil while redefining the vampire. With the success of *DRACULA* and my father's mesmerizing performance, Universal went on to produce the horror films that introduced the classic monsters to the world.

**Lugosi on the ABBOTT & COSTELLO set with co-star Lenore Aubert.**



**FM:** What insight did your father share, if any, about portraying Dracula onstage versus onscreen?

**BLJ:** I remember my dad telling me that the difference between performing onstage versus acting on film was that onstage the actor's voice must carry to the back row of the theater, making for a much more intense performance.

**FM:** What was your impression after seeing *DRACULA* for the first time?

**BLJ:** I can't remember exactly how old I was when I first saw the 1931 *DRACULA*, but I very clearly remember making what a powerful performer dad was.

**FM:** Describe your father's work ethic when it came to the craft of acting.

**BLJ:** I saw my dad preparing for roles onstage and for films. Dad studied his parts intently. He would go over and over his lines until they were exactly the way he wanted. When he walked on set he was completely prepared, and he gave every performance his best. Dad was a very hard worker. I developed my own work ethic from watching Dad's routine.

**FM:** Did your father talk about the business of Hollywood around you very much? Or did he not like to "talk shop"?

**BLJ:** Dad did not talk a lot about the business of Hollywood, but he did make a point of explaining to me the roles of agents, producers, and actors. He thought actors were too dependent on agents and producers, and he encouraged me to learn a different profession instead.

**FM:** Bela Lugosi created such astounding, larger-than-life characters over the course of his career. Can you describe how your father was off-camera, and at home?

**BLJ:** My dad was a nice man. He enjoyed good food, good wine, Scotch, and Hungarian music. He loved cigars and his dogs and taking walks. We went to the [United] Magyar Home in Los Angeles on weekends and we also spent time with my grandparents. I have nice memories of my home life. That being said, if I needed a warning about my behavior, all Dad had to do was to give me "that look" with his eyes.

Dad liked to entertain. He socialized mostly within the Hungarian community, and with musicians, dancers, and artists. With this group, things could get pretty lively. I remember sneaking out of my room during one party and peering over the stairs at the goings-on. At one event, the famous pianist Ervin Nyimeghylin played so intensely that when he finished there was blood on the piano keys. That made an impression on me.

**FM:** Growing up with Bela "Dracula" Lugosi, what are your thoughts on the effect he had on people?

**BLJ:** Dad just had something about him — something that coulda been fear. It's hard to describe, but when he walked into a room he immediately had every one's attention. People couldn't help but be drawn to him. Some people just have "it," and he certainly did. I attended military school in Lake Elsinore, California, and on the weekends parents could come visit. It was a scene every time he and my mom would arrive. I remember realizing that he was unique at that young age, but it wasn't until I was older that I realized the uniqueness of the impression he had on people.

**FM:** What specific memories do you have from the set of *ABBOTT & COSTELLO MEET FRANKENSTEIN*, and of making the stars?

**BLJ:** I was too young to remember being on other sets, but I have very good memories of my experience on the set of *ABBOTT & COSTELLO MEET FRANKENSTEIN*. The set was smaller, so the studio brought in candelabras to keep things light. The actors, as well





# Dracula's Granddaughter

my last name. But it was not until adulthood that I realized the incredible impact Bela Lugosi has left on film history and his status as an international icon."

**F**M maintains a great relationship with the Lugosi family. We asked Bela, Jr.'s daughter, Lyne Lugosi Sparks, two questions: How important is it to her to actively maintain the memory and legacy of her grandfather? And in what ways is she going about preserving it?

"As a young girl I knew my grandfather had been an actor, so it seemed perfectly normal to me to have photos in our home of my grandfather as Dracula, Ygor, a Native American, a sleuth, and even as Jesus," she says. "It was during elementary school when I first became aware that my grandfather existed outside of our family photos. I happened upon a picture book about Dracula in the school library (I believe it was from the Crestwood series) and brought it home to show my mom and dad. I wanted to ask them if they knew that Bela Lugosi was in a book! Growing up it became a source of pride to watch my grandfather's movies with friends, and in a teenage I thought it was nice that people regularly commented on

the costumes. "Maintaining the memory of my grandfather is very important to me. It is a pleasure and an honor to work alongside my dad to preserve the legacy of Bela Lugosi. As a young man just out of high school, my dad took on the responsibility of protecting the use of his father's name and likeness. Lugosi Enterprises was formed with the mission to honor Bela Lugosi's place in history, and to celebrate the icon he has become. In addition to corresponding with fans, attending conventions and events, and maintaining the official Bela Lugosi website, we are proud to enter into selective licensing agreements. I enjoy working with businesses to produce interesting, quality Bela Lugosi products. Almost all of the licensees are fans with great respect for my grandfather, and many have become good friends of our family. My dad and I look forward to continuing meeting fans, encouraging screenings of my grandfather's films, and finding new opportunities to extend the legacy of Bela Lugosi."

For more info, go to [belalugosi.com](http://belalugosi.com)



as every one behind the scenes, were very nice to me. I remember getting a snack with Gloria Strange and Lou Choney. It was their first Frankenstein's Monster and Wolf Man makeup. I also remember thinking that Lonnie Aubert was beautiful! Most importantly, I was able to see firsthand my dad's professionalism, and the reverence with which everyone treated him.

**"If I needed a warning about my behavior, all Dad had to do was to give me that look with his eyes."**

**THE** Bela Lugosi has said that being identified so strongly with the DRACULA role was a blessing and a curse. Can you share a bit more about what he meant by that?

**BLJ:** Being so strongly identified with the ultimate horror character earned him many other roles, but it also resulted in him being typecast. While he was always eager and happy to work, the roles he was offered were limited almost exclusively to the horror genre. He always hoped for the opportunity to act in more varied roles that would showcase his

talent, like the roles he had been offered in his early stage career.

**F**M: Ever since his premiere, DRACULA, and vampires in general, remain a significant part of our pop culture. Please share some insight into your father's fan following.

**BLJ:** I have been interacting with my dad's fans for 60 years and I am continually amazed at how many people still admire him and appreciate his work. Over the years, fans have sent beautiful letters of praise, presented me with incredible works of original art, and offered pictures of my father from their personal Bela Lugosi collections. We continue to correspond with some of our fans on a regular basis. We read the many tributes that continue to be published in print and online, and we cannot count the number of times we see and hear Bela Lugosi's name mentioned around Halloween. One special fan here in Los Angeles sets up an altar to Bela Lugosi at the annual Día de los Muertos celebration at the Hollywood Forever Cemetery. Another young lady wrote and composed an entire musical based on "Zed Browning's" interpretation of Brian Stoker's DRACULA, paying tribute to my father's characterization.

Bela Lugosi's fan base is very diverse, and I hear often from grandparents and parents who are excited to introduce the next generation to the classic films. The fans are the reason we are able to keep Bela Lugosi's legacy alive, and we are grateful for their devotion.

**F**M: As we celebrate the 85th anniversary of Universal's DRACULA, would your father have ever believed the popularity his portrayal and the film itself would still have today?

**BLJ:** At the end of my dad's life he truly believed that he had been forgotten. He would never have imagined the impression his portrayal had made in our world, or that every actor playing Count Dracula or a vampire after him would be influenced by his performance, and inspired to replicate his depiction of the iconic character, Bela Lugosi as Dracula. He has become an icon, and he has left his mark on film history. That is a legacy of which he would be very proud. @

# COUNT DRACULA'S VAMPIRE RING



EVERY THRILLING DETAIL  
is here: would be the first  
seen in the famous, fabulous  
DRACULA RING... the  
identical ring worn by Bela  
Lugosi himself in the 1931  
horror classic. Note the D  
for Dracula in the middle of  
the shield... the 4 smaller  
crosses capped by the large  
one at the top of the ring  
...the wide-winged messenger  
of the night in flight above  
the initial in the hall  
revealed at last, the legendary  
ring that fit for 500 years  
of wild hell-fire upon  
the finger of the Undead  
Count of Transylvania...



**M**artin Landau won a Best Supporting Actor Academy Award in 1995 for portraying Bela Lugosi in his twilight years in Tim Burton's *ED WOOD*. While the film took dramatic license to tell an entertaining story about the *DRACULA* legend's last hurrah in *PLAN 9 FROM OUTER SPACE* for the titular '50s director, played by Johnny Depp, Landau's approach was very respectful of the Hungarian actor. He tells FM how he got into the mindset of Lugosi, and how he made the physical transformation with the help of Rick Baker's Oscar-winning makeup.

"I became a fan. Not a fanatic, but a fan," Landau tells FM. "I began to think about Lugosi in terms of Hungarian. I bought Hungarian tapes and started talking Hungarian, to see where the tongue went. I wanted to be able to play Lugosi without having to think about it as Martin Landau. Peter Medak, who's Hungarian, is a director that I worked with on *SPACE: 1999*. He called me after he saw *ED WOOD*, and he said, 'Martin, it's probably the best Hungarian I've seen outside Budapest. Because you weren't an actor trying to be Hungarian, you were a character trying not to be.' Which is what I did. Lugosi didn't want the accent. He wanted to assimilate. He wanted to be Boris Karloff. He couldn't. He couldn't get rid of it. He tried like hell."

"I set out to do something



## Martin Landau

### Capturing The Essence Of Lugosi

By David Weiner



dangerous," explains Landau of tackling the portrayal of a real-life, flesh-and-blood cinematic icon. "Tim and I had these conversations. I said,

in pieces. I have a pretty heavy bunch of lips. He didn't. So we created a piece that covered my upper lip. He had a cleft in his chin. I don't. Boom.

Eyebrows, different. Hairline, different. . . There are faces that are expressive and faces that aren't. There are faces that actors sadly are born with that don't move a lot. Mine does. I could do things, which means that what I'm feeling happens."

Concluding our conversation about *ED WOOD*, the topic of Lugosi's son comes up. Landau offers, "I haven't seen Bela. It's a long time, and I hope he's well. He looks like his father. He's a nice man. I wound up liking him a lot. Please my hello." ☺







# DAYS OF FUTURE PASSED

HBO's new take on Michael Crichton's prescient look into the near future allows the perfect opportunity to revisit the original source material from the point of view of the man who lived to tell the tale, Richard Benjamin.

By David Weiner

**B**efore there was the Terminator, there was the Gunslinger. Like any great Sci-Fi tale, writer-director Michael Crichton's 1973 thriller *WESTWORLD* was not only forward-thinking but cynically realistic in its dystopian view that technology will ultimately turn against its creator. In this particular instance, it's an android that holds a grudge, and Yul Brynner's relentless, deadly force provided the template for Arnold Schwarzenegger's equally iconic cybernetic organism.

"It was scarier than I remembered," Benjamin tells *FM* of his impression of *WESTWORLD* after a recent viewing of the film. The veteran star of such broad-ranging film and TV projects as *CATCH-22*, *LOVE AT FIRST BITE*, and *QUARK* — and director of such memorable films as *MY FAVORITE YEAR*, *RACING WITH THE MOON*, *MERMAIDS*, and *THE MONEY PIT* — is not particularly fond of watching himself on screen, but his revisit sparked a number of new insights. "Michael was really ahead of all this kind of stuff today. When you see pictures like *EX MACHINA* — she's a robot, but she turns out to be lethal — and there's a TV show called *HUMANS*, which is very interesting because someone does sleep with a robot in there — all these things are children of Michael's writing."



After cutting his tooth in the director's chair on the 1972 TV-movie *PURSUIT*, Cuckson made his feature-film debut with *WESTWORLD*, and Benjamin notes that the towering, 6'9" novelist-turned-director was impeccably prepared. "He knew exactly what he wanted. He's one of the smartest people I've ever met, and you get smarter around him. I mean, you think you get smarter around him, because his intellect and also his wit and everything is on such a high level that it brings you up."

*WESTWORLD* is set in a near future in which tourists pay top dollar to live out their unmetmost fantasies — and perhaps work their way through the seven deadly sins — at adult-oriented theme parks like *Western World*, *Roman World*, and *Medieval World*. In a controlled environment populated by compliant, servile androids and monitored by white-coat lab technicians, park guests can indulge their most base urges, from picking fights and wanking sex to even killing for pleasure. In *WESTWORLD*, even the homes and snakes are manufactured synthetic creatures. Everything is controlled. Naturally, this "highly reliable" technology develops an unspecified virus, resulting in a slow chain of glitches, anomalies, and malfunctions that crescendo with out-and-out robot revolt mayhem.

"[Michael] was creating this whole [concept] of the machines going crazy — something he really believed in — that people were giving too much over to them," says Benjamin. "And you can see it all in *JURASSIC PARK* and all the stuff he did." Notably, *WESTWORLD* was the first film to employ computer-generated imagery in the narrative — a simplistic revelation, fundamentally, albeit very complicated to create — in the form of the Gunslinger's point-of-view: basic grid-like patterns showing body-heat signatures that allow him to track his prey.



**THIS PAGE AND OPPOSITE:** Richard Benjamin faces off against Yul Brynner's Gunslinger *multiple times*.

## PLAYING COWBOY

*WESTWORLD* was a project unlike anything that had come Benjamin's way, and he jumped at the chance to play cowboy on the big screen. "I just said yes right away because where was a person like me going to get to be in a Western gunfight? You know what I mean? And do all the things you dream about as a kid. So it made perfect sense to me, and it was also science fiction, which I loved. It had all those ingredients."

One of the pleasures of watching *WESTWORLD* is living vicariously through Benjamin's emotional character arc as he tries to temper his excitement about the experience, work through his trepidation over shooting someone or sleeping with a sex robot, and then coming into the nonchalant nature of it all. Benjamin's innate excitement for the film role itself emanates through his performance. It also invites the viewer to identify with his character's terror and fear for his safety when the Gunslinger targets him for certain death.

Benjamin says he had no hesitation about taking on the horseback riding and stunt

work required of his role, offering, "I looked forward to all of that. It was the 12-year-old in me that took over, so the idea I could ride and all that kind of stuff — it was pretty much a dream come true." Of course, that meant Benjamin and co-stars James Brolin and Dick van Patten could engage in the ultimate clichéd Western saloon brawl and love every minute of it. "We all were doing stuff we wouldn't get to do ordinarily, you know? All of a sudden, we're in a John Ford bar fight





here. How's that going to happen? So we all wanted to do as much as we can, including all the riding and the shooting and all that stuff."

## FORGING FRIENDSHIPS

Through all this fun, Benjamin bonded with his co-stars, becoming good friends with Brodin, Brynner, and Crockett. "We got along right away," says Benjamin of Brodin. "I just thought he was great for the part. He looked great. We'd sit around in between camera set-ups and we got to be friends. He's a really nice guy, real down to earth. . . . When we did some of the stuff at Red Rock Canyon, which was where we shot the exteriors, Paula, my wife, came out there with us and we all went horseback riding together. It was really just a total pleasure."

Benjamin reports that Brynner loved being on the WESTWORLD set, and would even show up when he wasn't scheduled to work. "The [assistant directors] went crazy because they thought somebody had made a mistake and called him, and when they said, 'Mr. Brynner, you're not called today. Who called you?' He said, 'Nobody called me.' They said, 'Well, why are you here?' And he said, 'I can't think of a better place to be.' He loved being around movies. He loved making movies."

The two men forged a nice friendship, and Benjamin remarks that the larger-than-life THE KING AND I Oscar winner was always armed with a good story. "I couldn't always tell if he was making up something," Benjamin says with a laugh. "It turned out it was all real and all true. He took me out to a Japanese restaurant on Pico Boulevard for lunch one day when we had a break, and they all knew him in there, and he was talking to all of them in fluent Japanese. So he was surprising all the time."

Benjamin also recalls a noteworthy exchange with Brynner that imparted some solid acting advice: "We talked about movies, and he talked about Westerns, and he talked about how he gave away most of his lines on MAGNIFICENT SEVEN. He said that in a movie like that, it's better not to talk too much. I think he actually says that line to me in WESTWORLD. But he had much more dialogue originally, and gave most of it away. And he said,

"Then, when you say something, it has real weight."

Incidentally, Brynner's Ganslinger character came pre-loaded with dramatic weight, given the fact that he wore the exact same costume from THE MAGNIFICENT SEVEN in 1960. The visual cue gave knowing audiences a smart additional layer of recognition for the seasoned antagonist that he portrays.

As for Crockett, Benjamin maintained a long-standing friendship with the fellow director that also happened to include top-notch Japanese cuisine. "We got to be very good friends and hung out a lot after the movie. He liked going to those Japanese shabu-shabu places. We'd have dinner together, he and I and Paula, over the years. We got to be really good friends with him. We were close to him just before he passed away. But he was just so stimulating to be around."



## THE FUTURE OF WESTWORLD

A solid box-office hit (pulling in close to four times its budget) and a flashpoint for water-cooler conversation, **WESTWORLD** spawned a 1976 sequel, **FUTUREWORLD**, and a very short-lived 1980 TV series, **BEYOND WESTWORLD**. You can also probably thank the film's influence for the circuit-faced "Fumbot" seen in **THE BIONIC WOMAN** and **THE SIX MILLION DOLLAR MAN**.

Benjamin was not involved in any of the **WESTWORLD** follow-up projects, although he was approached to star in **FUTUREWORLD**, which saw the brief return of Brynner's Gunslinger. "There was talk of [my involvement], and I met the producer out here, but I found that Michael wasn't going to do it, and that Michael wasn't going to write it," explains Benjamin. "There's something about the vision of the person, you know? And I saw that that wasn't going to be there. Making a sequel or something without his input — to me, that was the whole thing. Michael was it. Michael was the whole reason to do it."

After multiple decades, **WESTWORLD** is back once again as a brand-new HBO series under the intellectual guidance of Jonathan Nolan (creator of **PERSON OF INTEREST** and co-writer of many of brother Christopher Nolan's films, including **THE PRESTIGE**, **THE DARK KNIGHT**, and **INTERSTELLAR**) and his wife/partner, Lisa Joy, with executive producers JJ Abrams and Bryan Burk. Aiming to delve deeper into Crichton's futuristic concepts with a contemporaneity take on "the dawn of artificial consciousness" paired with the timelessness of human nature — coupled with the pedigree of the Emmy-winning cable network that produces **GAME OF THRONES** — excitement about the new **WESTWORLD** is at a fever pitch. Nothing can go wrong... Right? ☞



**TOP:** James Earl Ray encourages Benjamin to play the game.  
**RIGHT:** The techs that control the adult theme park.  
**OPPOSITE:** Michael Crichton's near-future parable is closer than we think.



Steve Austin, astronaut. A man barely alive. Gentlemen, we can rebuild him. We have the technology. We have the capability to make the world's first bionic man. Steve Austin will be that man. Better than he was before. Better. Stranger. Faster.

# SLO-MO NOSTALGIA:

## FORTY YEARS OF THE SIX MILLION DOLLAR MAN

Four decades after the debut of the '70s show that became a phenomenon, Lee Majors looks back fondly on the series that made him a star — and inspired a generation of bionic believers.

By David Weiner

Heart-thump! That's the sound of millions of grown-up kids still making that "bionic sound" when they do something super impressive or super silly in their everyday lives. THE SIX MILLION DOLLAR MAN TV series was a genuine phenomenon in the mid-'70s, and for those who grew up in that era, the memories are incredibly potent, from Steve Austin's battle with Bigfoot to the formidable "Vince Death Probe," John Saxon's Robot Impostor, The Seven Million Dollar Man, and of course Steve's love interest, Jamie Sommers. "Thanks to Lee Majors' easygoing delivery and rugged build, Steve Austin

was an everyman hero that everyone could relate to. A superhero disguised in plain sight due to his hidden bionic legs, arm, and eye, he filled a void of imagination in the '70s at a time when there were few successful Sci-Fi/Venture shows on television. And the fantasy folk all the more so as the near-future technology seemed like it may well be right around the corner.

For those unfamiliar with the series, THE SIX MILLION DOLLAR MAN followed the adventures of Steve Austin, a former NASA astronaut who was critically injured in an experimental test flight. Resurrected and rebuilt with bionic technology that gave him the ability to run up to 60 m.p.h., jump incredible heights, see long distances, and lift and grab

with super strength, he used his enhanced capabilities in the service of the OSI, a top-secret government organization, with the help of director of operations Oscar Goldman (Richard Anderson) and bionic five-toed Rudy Wells (Martin E. Brooks, as well as other actors Albin Oppenheimer and Martin Balsan).

### A BIONIC PHENOMENON

Based on the 1972 Martin Cadin novel CYBORG, THE SIX MILLION DOLLAR MAN ran on ABC for five seasons from '74 to '78 after a trio of introductory TV-movie pilots in 1973, with a spinoff series — THE BIONIC WOMAN — and three TV movies following suit. Through it all, Majors says that he knew his show was a hit, but was somewhat oblivious to how much of a phenomenon it had truly become.

"I didn't know how big the show was at the time, because you're working so hard, you work, you go home, you come back, you go back. And then, after that, when I was off for any time, I was either doing a little film somewhere or I was at my hideout, my secret location fishing with no phone and no TV," he explains to EW. "Only in the last ten years, when I've really traveled around the world and stuff, have I begun to realize how big that show really was. How many kids you influenced



ABOVE: Lee Majors faces off with John Saxon's robot impostor.

"I wanted it to be a little more serious show, about the human being himself rather than these new bionics."



**"You ever try to run through the woods with bell-bottom pants? Swaying in the breeze and catching on every little branch there was?"**

that went on to get into the air force, or into the service, wanted to be astronauts — just as amazing influence on that generation. I never knew that.

What we were doing with the breezes, and then seeing the people in the scientific world really putting these breeze things to use. I look back and think, "Gosh, I hope the show did help bring along that technology." Especially when you see our veterans, the boys that are coming back from service and war, that are injured and that can use these pants."

#### BUILDING A NEW KIND OF HERO

Displaying a good balance of fantastic action with character development concerns, THE SIX MILLION DOLLAR MAN differentiated itself right away from the preponderance of cop, legal, and medical shows of television in the mid '70s. "At the time it was a pretty good, groundbreaking series," says Majors, who was best known for his role on the '60s Western TV show THE BIG VALLEY at the time. "It included a lot of the superpowers that the Comic-Con people like, with Superman and Batman and Robin and such, and, of course, that was one of the things that inspired me. BATMAN was the most popular show on during that time when I was offered this part, but I didn't want to do a show that was considered to be campy, you know? I wanted it to be a little more serious show, about the human being himself rather than these new heroes

that we were talking about. And so [the producers] agreed to play down the bionics, because I didn't want it to be every other scene of me lifting a car, or doing something which seemed kind of silly at the time."

Before SIX MILLION DOLLAR MAN cemented its formula with Harvey Bennett and Kenneth Johnson producing the show, it skewed more toward a slick-and-dagger style of storytelling, courtesy of two TV-movie entries by executive producer Glen Larson. "We kind of went into the James Bond kind of genre thing, where it was a little more women and music and that sort of stuff, that I didn't really think was funny," says Majors. "By the time we did the third movie, we got back to what we were really looking for. I wanted to do a show that everyone in the

family could sit down and watch, from the little kids all the way up."

#### CHALLENGES OF THE SERIES

Majors jokes that the biggest challenge of making SIX MILLION DOLLAR MAN was not only the physicality of the role — but the fashion statements. "It was a very tough show. Every day was a lot of physical running. You ever try to run through the woods with bell-bottom pants? Swaying in the breeze and catching on every little branch there was?" he says with a laugh. "We had a style guy who really wanted to make a point, and it was like 'His look, yee know?' Bell bottoms. I couldn't stand them! Trying to run, they were just flapping in the breeze, you know?"

The actor, now 77, admits that it may have been a mistake to take on so much running and jumping. "Over my career I probably did about at least 80 percent of my stunts, because I was young and thought I was invincible," he explains. "I was a college athlete and I was as good as some



**TOP:** Richard Anderson as Oscar Goldman and Alan Oppenheimer as Dr. Rudy Wells aid Steve Austin on his bionic assignments for the OGI.

## "Andre the Giant, the wrestler, was Bigfoot. And he was a gentle giant."



a contract at Universal and appeared to be the perfect candidate for the role.

"I thought it was great," says Majors, adding, "I even wrote a song for the first episode and sang it." The *Home* Sommer

character was an immediate hit, and fans clamored for more. "Of course, after she was with us for a year or so — you know, if you like an actor even once, we're going to give you a gallon of it, so let's just spin her off and do another show," says Majors. "I think at one point they wanted to spin Max the dog off and do his own show! They came to me with that dog to put on my show and I said, 'I'm not taking a bionic dog on my show. You go put him on

THE BIONIC WOMAN." And they did! If you've got something that's successful, they want to spin it off right away, and that's the reason I never got much because they spent all the money spinning off these other shows they kept doing. Even if they weren't even about SIX MILLION DOLLAR MAN, they would make other pilots on their profits."

### THE BIGFOOT EPISODE

Of the 100-plus episodes filmed over its five-season run, the one that Majors gets asked about the most is "The Secret of Bigfoot," two-parters. Capitalizing on the surge in popularity of the mythological Sasquatch creature after shaky footage of an alleged sighting exploded into worldwide debate regarding its authenticity, the episode posited that Bigfoot was

of my shirtless. And, of course, as long as they got paid, each time I had to do it over, they got paid again! Now I look back, at my age with some of the weaknesses I have in my bones, I think I should have used my shirtless men. That's one regret!"

Another element Majors struggled with was exposing the secrets of the show to impressionable children while filming. Maintaining the mystery was very important to him. "It was hard with kids thinking, 'Here's the Six Million Dollar Man, Steve Austin,' and we'd be shooting somewhere out on the street and kids would gather, and I felt so silly sometimes — a magician never really wants to show his secrets, you know? I felt like such a dummy because here I am, lifting this car up with one arm, and then, of course, you see all cameras, there's two guys with a jock, picking the car up. And then I could imagine the kids going, 'Oh, man!'"

### BIONIC SPINOFFS

In the first year of the series, Steve Austin faced off against a variety of foes. But Majors started to feel like his character was missing something more emotional in his arc. "I told the writers and the producers, 'Look, I think I need a love interest. We haven't had a female on this show. I'm tired of looking at these hairy-legged guys every day.' So we wrote the story about Joanne Sommers, who was my girlfriend and was a tennis player." Lindsay Wagner, who had appeared in *THE PAPER CHASE* and on such shows as *MARCUS WELBY, M.D.* and *THE ROCKFORD FILES*, had been on



TOP: Lindsay Wagner gets fine-tuned as The Bionic Woman. THIS PIC: Andre the Giant as Bigfoot in the four-hour episode.

actually a bionic protector created by an alien race.

"A lot of the kids love Bigfoot," acknowledges Majors. "Even today, there are shows I've seen, you know, FINDING BIGFOOT, on some of these weird channels. The people still think there is a Bigfoot out there somewhere.... Of course, Andre the Giant, the wrestler, was Bigfoot, and he was a gentle giant. He was 7'4" or something like that, nearly 400 pounds or more, and he'd get in that suit and he'd be in it all day, and it was hot!"

The first confrontation between Steve Austin and Bigfoot is truly an epic event among fans of the series, and Majors remembers literally fearing for his life at one point during the choreographed brawl. "We had a fight scene that lasted almost all day out in the woods," he recalls. "I remember he was to pick me up and throw me and then come and take a flying leap and land right on top of me. It being a sunny day, he did pick me up and threw me a ways, and then all of a sudden, I'm looking up and I see the sun go black, like a cloud went over, and here he comes. I mean, he was coming down! And I thought I was going to get crushed. It was the most weird feeling. But he never touched me. Amazing. I couldn't believe that he just didn't touch me. And that's how good a wrestler he was, a guy like that, that big."

Detailing the softer side of his onscreen opponent, Majors remembers of his French cotter, "He had a restaurant in France and he loved to cook. He had a gentle side to him, which was just so cool. He would sit in his chair while we were waiting for the next setup, and he'd have a six pack of beer. And he would grab one, drink it down in one gulp, crash the can, and grab another one. And to this day, I don't think I ever saw him go to the bathroom that whole day, or go and get out of that suit. I don't know what was in that suit!"

#### DIRECTING THE FOOTBALL EPISODE

Although he wasn't a regular director on the show, Majors took on directing duties for another fan-favorite episode, "One of Our Running Backs Is Missing." A college football player himself, he felt he was uniquely suited to capture the action of all the NFL guest stars cast for the episode. He explains, "I knew the guys — we had Dick Butkus and Larry Conley and three or four of the Run players at the time. It was just one of those shows I knew where I wanted to put the camera and be able to direct it. We took



#### THE BIONIC ACTION CLUB KIT:

With Lee Majors way too busy with his bionic schedule to respond to fan mail, Kemner took up the slack with a brilliant marketing move: The Bionic Action Club Kit. For the price of just 50 cents "for postage and handling," kids would receive the ultimate package in the mail, containing a cool SIX MILLION DOLLAR MAN sticker, a Bionic Action Club certificate on which you could sign your name, a membership card that you could carry in your Velcro wallet at all times in case someone asked for your credentials, and the cherry on top, a full-color photograph of Lee Majors as Steve Austin, signed by Col. Steve Austin!





THIS PIC: Lee Majors sports the latest denim fashions. BELOW: The iconic '70s Farrah poster that Majors picked himself.



one whole first day out in the middle of nowhere on this dirt field, which had rocks and everything else on it, surrounded by a few guards, and play of this game. And it was just Cioeka and me against about five or six other guys, and they were all pros. So it was a very hectic day, a hard day. There was a lot of hard hits there, and it was funny. But since it was a very hot day, to get them to perform or keep going with me, I had a little cooler on the sidelines filled with cold beer. They didn't have many lines to say, so it was kind of all right if they smacked one every now and then." He adds with a laugh, "But the hits got a little harder... It was really great, and I became great friends with Cioeka and a bunch of those guys for a lifetime."

#### LIFE WITH FARRAH

Anyone who was scruffy during the mid-'70s knows that, alongside *THE SIX MILLION DOLLAR MAN*, Farrah Fawcett's popularity was a phenomenon in its own right. Majors and Fawcett

were married from 1973 to 1982, and the Hollywood power couple could be seen joggling together on the cover of *People* magazine and being good sports on *BAITLE OF THE NETWORK STARS*. What some people do not know is that Majors' influence on Farrah's early career moves had a lasting impact on the pop-culture landscape, from *CHARLIE'S*



*ANGELS* to her iconic red bathing-suit poster.

"When I met Farrah, she had not done anything, period, and I really helped her with her career," reports Majors. "One week after she arrived in L.A., we started living together. I had just started [*JOWEN MARSHALL: COUNSELOR AT LAW*], so I put her in several of those as my rooming girlfriend to get her experience and stuff like that, to help her. And then, of course, *SIX MILL*, she did three or four. And she was also doing *CHARLIE'S ANGELS*. I knew Anna Spelling very well, so that's one of the reasons she was in that show. And even when we did the pilot for *THE FALL GUY*, we just went through a divorce and she still came and did the pilot. So it was all good, you know? She was a good actress and I think that, had she gotten the right film parts, she would have done a lot better—even though I thought she did tremendous after she left *CHARLIE'S ANGELS*, which is funny, because when you think of *CHARLIE'S ANGELS* a lot of people think of Farrah Fawcett. First of all, she only did one year and that was about it. And I was lucky enough to be able to pick out the poster that sold the most in the history of posters. I went through them all, and that was the one."

As for their early-'80s split, Majors volunteers, "It's just hard when you're both in that business, and especially when you start doing your own series. You see each other less, and then you start doing films in between your series—I think I saw her two weeks in one year or one point. Absence doesn't make the heart grow fonder, I don't think. You can see where all the breakups in Hollywood have happened, with, you know, Brad Pitt and Jennifer Aniston. They thought they were the perfect couple. It's just very tough in our business to do that. So I've been married now for 20 years to a beautiful girl named Faith. She could've been an actress, but she didn't want to be. She's been with me 24/7 for the 20 years, and she's just been fantastic."

#### END OF THE BIONIC RUN

After a solid run, both *THE SIX MILLION DOLLAR MAN* and *THE*

# THE BIONIC BATTLE!

## MILLION DOLLAR MERCHANDISING:

THE SIX MILLION DOLLAR MAN was a family show, and as a result the various toys and related merchandise sold briskly: from the 12" Steve Austin action figure (with bionic grip, bionic eye view through the back of his head, and multiple "adventure set" mission outfits and gear available) to his enemy, Maskatron, and the towering Bionic Bigfoot, plus puzzles, board games, snap-together models, comics, records, lunch boxes, and so much more.

"I do go to some signings now around the country, and people come up with all kinds of merchandising," says Majors. "To me, it was just amusing. I didn't think much of it. I didn't know I would even sell, you know? But then lately, like this past year or two, I've done a couple of shows and everybody in line's got one!"

BIONIC WOMAN were cancelled in 1978. "You never know why they cancel shows sometimes," says Majors. "I think they cancelled it prematurely. Mostly because, if you follow the path, we did three more movies after that that were hugely rated." The second of the three TV movies, 1989's BIONIC SHOWDOWN, focused on a non-bionic character, Kate Mason. "We wanted to try to do another spinoff series," recalls Majors, "and we had this young actress nobody knew who she was — and that was Sandra Bullock."

Before returning to the bionic well with these three follow-up TV movies, Majors made a concerted effort to shake his bionics peccadillo with a variety of different film and TV roles. The most enduring series was THE FALL GUY, in which he played Holly wood stuntman-turned-booney hunter Colt Seavers from '81-'86. "The reason I did FALL GUY for Glen Larson afterwards was because I was going to try to get away from that SIX MILLION DOLLAR MAN stigma, of being remembered as that," admits Majors. "But even though I did five years of a hit show, and three or four more television series after that, [SIX MILLION DOLLAR MAN] is still to this day what you're remembered for. Which goes to prove it was a very powerful, powerful show." @

Watch Lee Majors on  
ABC's **EVIL DEAD**  
starting October 2 on  
Syfy.



## Tales from the ACKER-MANSION



Cover Art by Ken Kelly

## Tales from the ACKER-MANSION



Special Deluxe Edition Cover  
by Sanjolan

For more news on  
TALES FROM THE ACKER-MANSION  
and other titles from  
American Gothic Press, follow us on:



/AGPMonsters

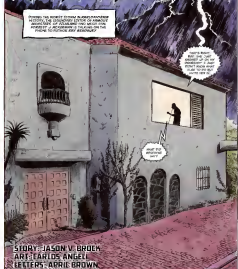
AmericanGothicPress.com

With Furry Ackerman's 100th birthday arriving this year, we knew we had to do something special to mark the occasion. The concept of a "Famous Monsters Presents" anthology had been rolling around in our heads for a while, so we took the opportunity to gather graphic stories from writers, artists, and celebrities to both honor Furry and create the best collection of "weird tales" this side of ... well, *Weird Tales*.

The variety of material blew us away. We got classic monster tales, stories about growing up with *Famous Monsters* magazine, disturbing horror/Sci-Fi pieces, and in some of the most creative ventures, stories about Furry himself! Renowned author Jason V Brock gave us one of these, "Vamping It Up," which suggests that the introduction of Vampirilla to the comic-book world may have not taken the traditional route. Carlos Angeli brought it to visual life, and we thought we'd tease the story in these final pages to give you a taste of what's to come in *TALES FROM THE ACKER-MANSION*!

## VAMPING IT UP

THROUGH THE COURTESY OF JASON V BROCK AND CARLOS ANGELI, THE DELUXE EDITION OF *ACKER-MANSION* WILL BE AVAILABLE FOR PREORDER ON THE PHONE TO AUTHORS AND READERS.



STORY: JASON V. BROCK  
ART: CARLOS ANGELI  
LETTERS: APRIL BROWN



KENDY WENT TO THE LIBRARY TO RESEARCH SOMETHING FOR PERRY'S SHOW. AS SOON AS THIS YOUNG WOMAN CAME INTO THE HOUSE, THE STORM BEGAN. I'M CONCERNED THAT KENDY IS CAUGHT—

WHAT STORM, PERRY? I WAS IN THE BASEMENT THINKING WITH A NEW SCRIPT ADAPTATION OF KARENDAUT 481 AND JUST WENT OUTSIDE TO TAKE A BIKI RIDE AROUND THE NEIGHBORHOOD. IT'S PERFECTLY SUNNY HERE!



SUNNY? OVER HERE IT'S POURING MORE RAIN THAN SKILL TALKING. AND SHE'S BEEN SAYING THINGS IN SOME WEIRD LANGUAGES. LIKE NOTHING I'VE HEARD BEFORE. I TRUST EMPERATO—

WHAT DOES SHE SEEM TO BE SAYING?



SOMETHING ABOUT ROOM. I BELIEVE SHE NEEDS SAYING 'ORAWLON, ORAWLON' AND POINTING TO HER STOMACH.

OH MY! THAT'S REALLY STRANGE... TELL YOU WHAT: BUY SARRYAUGHN WILL BE HERE ANY MINUTE AND WE'LL COME OVER AND SEE IF WE CAN PUT OUR HEADS TOGETHER ON HOW TO HELP YOU OUT...



To be continued in  
**TALES FROM THE ACKER-MANSION**



# FAMOUS LAST WORDS

*"Fans, I have just begun to fright.  
Come, stay young with me:  
the best of life is yet to be!"*  
- Forrest J Ackerman

If you enjoyed reading this issue of *Famous Monsters* magazine, spread the word. Tell your friends to pick up a copy. Work the pop-culture conversation around you to include Sci-Fi, fantasy, and horror. Do it so we can cultivate, educate, and ensure generations of Monster Kids to come.



/fmoj



@famousmonsters



/fmoj



/fmoj



/famousmonsters



/FamousMonstersofFilmLandMag

PREVIEW



# JOSH KIRBY

By Natalie Margulis



Josh Kirby, a prolific and iconic commercial artist in the publishing industry, began his decades-long career designing the cover art for pulp science fiction novels.

In a time when art was still seen as an outsider's game played by the mad and the menacing, Josh Kirby helped legitimize the cover artist, eventually going on to paint covers for Sci-Fi classics like JOHN CARTER OF MARS before finding his niche in the world of Terry Pratchett's popular Discworld series.

Upon completion of a formal arts education at University in his native Liverpool, England, Kirby chose to distance himself from the popular portrait style of the time and create intricately grotesque images. Like his detailed creations, Kirby's career as an artist was painstakingly planned out from the start. He admitted, "I decided to be an artist when I was seven years old."

Our very own Forrest J Ackerman rubbed shoulders with Kirby as an influencer and creator in the publishing industry. Both Forry and Kirby followed their passions, realizing that if you work hard at what you love, success will follow. So, Dear Readers, please join us at Alien-Con to celebrate the life of both men, whose fingerprints are all over so many things you love. <sup>10</sup>

*Josh Kirby is just one example of the amazing heroes of pulp art, monster painters, and comic book legends to be featured in upcoming FM publications.*



Visit the Kirby booth at **ALIEN CON** 2016



# ALIEN CON.

**GET YOUR  
TICKETS NOW!**

- ▲ ANCIENT ALIENS CAST
- ▲ EDWARD JAMES OLMOs
- ▲ JEWEL STAITE
- ▲ A GODZILLA REUNION
- ▲ CAST OF LAND OF THE LOST
- ▲ CAST AND THE ROBOT FROM LOST IN SPACE
- ▲ FRIDAY NIGHT HALLOWEEN COSTUME PARTY!

**FRIDAY, OCTOBER 28 -  
SUNDAY, OCTOBER 30**

**SANTA CLARA CONVENTION CENTER  
SANTA CLARA, CA**

***WWW.THEALIENCON.COM***

©2008 Alien Television Networks, LLC. All rights reserved. F001